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KLEMPERER TAKES UP BATON; VISITORS BRING NOVELTIES

Towering Guest Conductor Takes Over Leadership of the New York Symphony—Mengelberg Plays Chabrier Work at Philharmonic Sunday Concert—Stokowski Presents Two New Bach Transcriptions at All Bach Concert—Koussevitzky Introduces Seventh Symphony of Sibelius and New Harpsichord Concerto by De Falla, With Wanda Landowska as Soloist

WHILE awaiting with keen expectations the first of the sixteen concerts Arturo Toscanini is to conduct as guest, leader of the New York Philharmonic, votaries of orchestra music had opportunity last week to welcome Otto Klemperer back to the post he held last year as "guest" conductor of the New York Symphony, and also had set before them an unusual succession of works heard for the first time in New York.

Klemperer took over the leadership of the orchestra heretofore conducted by Walter Damrosch at the Friday concert, playing a program of familiar works by Strauss, Debussy, Ravel and Brahms, which he repeated at the Sunday concert. As at the concerts a year ago, he dispensed not only with the conductor's score of the numbers he presented, but with the conductor's elevated footstand, his unusual height enabling him to tower above the players. The same week that brought the reintroduction of Klemperer saw the completion of the concerts allotted to Willem Mengelberg, who led the New York Philharmonic on Sunday, in what was scheduled as his season's farewell. There were floral wreaths for the departing conductor and a few words from him in which he emphasized that he said "au revoir" but not "good-bye."

Leopold Stokowski, his right arm still in a sling, his left doing duty with the baton, and Serge Koussevitzky, aided as soloist by Wanda Landowska, were visiting conductors of the week, introducing with their Philadelphia and Boston ensembles, respectively, the four novelties which vied in interest with the arrival of Klemperer. The Philadelphia conductor gave the second of his all-Bach programs, and besides completing the list of the Brandenburg concertos.

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Sir Thomas Beecham May Lead Philadelphians on U. S. Visit

SIR THOMAS BEECHAM, who will shortly arrive for a visit, will be guest conductor of the Philadelphia Orchestra, according to information from London. *Le Ménestrel* of Paris is also authority for the news. Arthur Judson, manager of the Philadelphia and New York Philharmonic Orchestras, said on Tuesday that he would manage the American "guest" appearances of Sir Thomas, although he was not yet ready to announce the definite engagements of the English conductor in this country.



SERGE KOUSSEVITZKY

Conductor of the Boston Symphony, Who Last Week Introduced Two New Works to New York in Sibelius' Seventh Symphony and Manuel De Falla's Concerto for Harpsichord

"MacDowell Week" to Be Celebrated As Climax of Federated Clubs' Drive

EXTENDING the scope of the "Children's Crusade" inaugurated last September for the completion of the \$300,000 endowment fund for the maintenance of the Edward MacDowell Memorial Colony at Peterborough, N. H., Mrs. Edgar Stillman Kelley, president of the National Federation of Music Clubs, has issued a call for the national observance of "Edward MacDowell Week" from March 7 to 14, the time set for the culmination of the drive being carried on through the Junior department of the organization. Every music-lover in the United States, who is interested in the perpetuation of the unique memorial of America's distinguished composer, is asked to make a contribution to the fund.

The "Children's Crusade" is under the direction of Julia E. Williams, of Merchantville, N. J., director of the Junior Department of the National Federation, and co-operation is being given by the Senior Department, whose chair-

man is Nan Bagby Stephens of Atlanta, Ga. Each member of a federated Junior Club will give five cents to the fund; each member will further solicit five cents each from twenty-five children and one cent each from fifty children.

It is planned during "Edward MacDowell Week" to extend this campaign into the public schools, presenting special exercises and programs of MacDowell's music. Each principal is asked to appoint a "Knight" to lead the crusade among the pupils of the school, and each teacher is requested to appoint a "Troubadour" as leader for the room. The "Troubadours" will solicit memberships outside school hours. Membership cards will be given to all children joining the crusade; those who contribute five cents will be designated as "Minstrels" and those giving one cent as "Minnesingers."

As the campaign for the completion of the endowment fund progresses under the enthusiastic leadership of Mrs. Kelley, offers of assistance are coming to

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"SCHICCHI" GIVEN IN ENGLISH FORM BY PHILADELPHIANS

Puccini's Comedy from "Tritico" Sung in Vernacular by Civic Company with Cast Including Local Singers—"Cavalleria" and Ballet Divertissements Share Bill—Alexander Smallens Conducts Varied and Delightful Program — Metropolitan Singers, Under Tullio Serafin, Carry Splendors of "La Vestale" to Pennsylvania City—Rosa Ponselle Fêted for Enactment of Title Rôle

PHILADELPHIA, Jan. 8.—Extending the field of operatic production in the vernacular, the Philadelphia Civic Opera Company this afternoon gave Puccini's "Gianni Schicchi" in English. The work served to emphasize further the now quite general severance of the Mascagni-Leoncavallo operatic bonds, as the local company offered "Cavalleria Rusticana" in conjunction with an "afterpiece" of ballet divertissements on the same bill.

The Puccini comedy retains its charm. The merry Forzano book has been handled by the composer with a grace and felicity of touch and a certainty of style not displayed in any of his works after "Madama Butterfly." The once pretentious "Triptych" passes. "Gianni Schicchi" survives.

The sprightly musical comedy is admirably adapted to presentation in English. The cast assembled by the Civic management authoritatively realized the possibilities in this field. Excellent diction prevailed. There were some delightful character sketches, also, notably the amusing Gianni of Nelson Eddy and the *Rinuccio* of Thomas Muir. Mae Hotz brought her excellent vocal equipment to the rôle of *Lauretta*, scoring a deserved success in the one of the rare "set" arias, the "O mio babbino caro" of the original text, somewhat questionably metamorphosed into "O my beloved Daddy."

Satisfactory performances were contributed by Ruth Montague, as *Zita*; by Hilda Reiter, Albert Mahler, Piotr Wizla, Reinhold Schmidt, Theodore Bayer, A. Mazzeo, Jr., Jenny Kneidler

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Toscanini Ill; Unable to Conduct First Concerts

ARTURO TOSCANINI, who was to have made his reappearance as guest conductor of the New York Philharmonic this week, is confined to his bed at the Hotel Astor and under physicians' care. As a result, his concerts for Thursday evening and Friday afternoon were taken over by Willem Mengelberg, who had said "au revoir" on Sunday, and future appearances were in doubt at the time *MUSICAL AMERICA* went to press. He was said to be suffering from a bronchial attack and nervous exhaustion. A formal announcement from the office of the Philharmonic, issued Tuesday, stated that it was confidently expected that Mr. Toscanini would be able to begin rehearsals very shortly. Mengelberg had planned to sail for Holland on Saturday.

Chicago Opera Adds "Rosenkavalier" and "Tosca" to Season's Répertoire

CHICAGO, Jan. 8.—The two additions to the Chicago Opera's bills this week were Thursday's "Der Rosenkavalier," with Elsa Alsen as a new *Oktavian*, and Tuesday night's "Tosca," in which Mary Garden, who has been rehearsing some weeks for the American première of "Judith," made her first public appearance since the third week of the season. With her were Fernand Anseau and Vanni Marcoux, Roberto Moranzoni conducting. The repetitions included "Martha," "Otello," "La Traviata," "Il Trovatore" and "Samson and Delilah."

The principals in "Martha" on Jan. 1 were Edith Mason, Antonio Cortis, Irene Pavloska, Virgilio Lazzari and Vittorio Trevisan, who, following Mr. Moranzoni's baton faithfully, contributed one of the most brilliant performances of the season.

"Otello" Draws Many

The extra matinée of "Otello" drew the large attendance which has been customary at appearances of Eleanor Sawyer and Charles Marshall, and the familiar enthusiasm aroused by each prevailed. Mr. Marshall's performance had the same qualities which first made him conspicuous, in this title rôle. Mme Sawyer sang beautifully, with abundant dramatic brilliance in a tone which, as at her earlier appearance, proved to be capable of very fine production. The singing of the arias in the last act was most appealing. Throughout the performance Mme. Sawyer impersonated a *Desdemona* of exquisite charm, being not only delightful in appearance and costume, but also so emphatically possessed of a genuine theatrical personality as to raise the part to unaccustomed dramatic interest. Luigi Montesanto's *Iago* was once more full of vitality and talent, and Maria Claessens, José Mojica, Lodovico Olivieri, Antonio Nicolich and Alexander Kipnis joined in the ensemble. Mr. Moranzoni's conducting of a superb work made one feel his performance to be a finally definitive one.

"Traviata" Thrills

Claudia Muzio's fourth and fifth performances within a period of eleven days were made in Monday's "La Traviata" and Wednesday's "Il Trovatore." In the former, the distinguished dramatic soprano gave once more an impersonation so vivid, so microscopic, so surcharged with impetuosity and so shrewdly governed by an unerring instinct for theatrical effect as to mark her as one of the truly unique artists known to Chicago. The florid portions of the score she delivered with boundless ease, and throughout the evening she sustained in a limpid tone an unflinching delicacy and cogency of expression. The Duse-like qualities in Mme. Muzio's histrionism were once more evidenced in her unleashing of a deep, natural emotional reaction to the tragedy though, to be sure, her performance suggested a Bernhardt rather than a Duse, in temperament. Numerous bits of business were inserted, apparently impromptu, to accent one of the most singular impersonations the Auditorium has witnessed this season.

Tito Schipa is, perhaps, at his best as *Alfredo*, for though his appearances have a uniform elegance and purity of style, few rôles, even his *Lionel*, give the innate quality of his art opportunity for so sympathetic a display as does the Dumas-Verdi hero. Mr. Schipa's faultless singing was one of the conspicuous beauties of a very fine performance.

Richard Bonelli's *Germont* remains one of the Auditorium masterpieces, rich in tone quality, graceful in its vocal style, and dramatically convincing at every point. The dancing of the ballet was a principal item in the enjoyment cordially expressed by a capacity audience. Mr. Moranzoni, conducting, modeled the performance by hand to the smoothest of conceivable contours, though the only rehearsal the opera has had this season, if it may be so called, was the first public performance, of equal beauty, eight days earlier.

Garden Sings "Tosca"

Miss Garden's participation in the season's first "Tosca," on Jan. 4, lent to the operatic winter some of the highest theatrical voltage it has had. Not having sung in "Tosca" here in several seasons, Miss Garden was keyed to an extremely high pitch, and her entire performance carried that remarkable brilliance which always emanates from one of the most gifted of operatic singers when she is bent on "putting over" a piece of work. Miss Garden's impersonation was redolent of her pre-hensile style in all respects, save that

Two American Works for International Fête

TWO American works have been chosen by the jury for the 1927 festival of the International Society for Contemporary Music, to be held in Frankfurt next September. These are Henry F. Gilbert's symphonic work, "Dance in the Place Congo," based on a tale of G. W. Cable, which was given as a ballet by the Metropolitan Opera in 1918, and Aaron Copland's suite for small orchestra, "Music for the Theater," given by the Boston Symphony last season. The selection was made by an international jury of composers, including Louis T. Gruenberg from America, at a meeting in London.

the score obviously failed to elicit from her a depth of feeling such as marks her singing as *Katiusha*, *Carmen* or *Fiora*. She was, indeed, inclined to treat the work as melodrama, and whether or not that be a justifiable attitude, her success at least made it seem right.

Miss Garden's disposition of the accustomed stage business was so new, and so full of an individual but obvious

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MEMORY OF THOMAS HONORED IN CHICAGO

Tribute is Also Paid to Orchestra's Retiring Manager

By Eugene Stinson

CHICAGO, Jan. 8.—The Chicago Symphony's annual commemoration of the death of its founder, Theodore Thomas, took place with this week's subscription concerts, given yesterday afternoon and this evening. Frederick Stock, following his custom of listing noble works characteristic of Thomas's musical predilections and suggestive of his service in introducing great composers to American audiences, chose the following familiar material:

Prelude, Chorale and Fugue... Bach-Abert
Fifth Symphony... Beethoven
"Ein Heldenleben"... Strauss

The performance of this program tended to emphasize not only the style of Theodore Thomas, but also that of his chosen successor. Mr. Stock has always been particularly successful in his treatment of Strauss' complex and ingenious scores. He has, too, his notable respect for Beethoven, to whose music he selflessly devotes the scholarliness, understanding and depth of thought so faultlessly served by his technical command of the modern orchestra. The excellent condition of Mr. Stock's players was displayed in performances which had the somewhat austere tonal purity, the

transparency of design and the beautifully balanced acoustical weight which are so characteristic of Mr. Stock's musical taste.

But if Mr. Stock absolutely typifies the musical spirit of the Chicago Symphony, Frederick J. Wessels, for thirty-one years its treasurer and manager, in another fashion represents its efficiency as a civic organization. Mr. Wessels, whose resignation of office took place this week, will leave for California within a few days, and was attending his last pair of concerts in an official capacity. He was greeted at both of them by the innumerable friends he has won by an unusually able administration of the orchestra's business policies. Included in his management of the orchestra was the reduction of its annual spring tour, formerly occupying six or eight weeks' time; by means of this device the Symphony has been able to augment its home season with the popular children's, University of Chicago and Tuesday subscription series, to the benefit of Chicago's musical life, and also, it is said, to considerable financial profit. The orchestra's ability to give so many concerts depends upon its rehearsal schedule, of only three weekly sessions. For such is the state of virtuosity to which Mr. Stock has brought his men.

Other concerts this week included the Tuesday matinée in Mandel Hall, for the University of Chicago, and the children's program of Thursday afternoon.

Many Musicians Arrive for Engagements and Others Sail

Incoming liners brought many musicians last week. On the *Berengaria*, Jan. 4, came Walter Gieseking, Elly Ney and Mieczyslaw Horszowski, pianists; Florence Austral, soprano; Sigrid Olegin, contralto; and John Amadio, flutist. Lonny Epstein, pianist, and Leo Cherniavsky, violinist, came Jan. 7 on the *President Harding*. On the *Berengaria* the same day Mischa Elman, accompanied by Mrs. Elman, sailed for a European tour that will extend until next fall. Also sailing on the *Berengaria* were John McCormack and Nicolai Orloff, pianist. Alfred Cortot, pianist, sailed the next day on the *France*.

Mme. Otto Klemperer to Give Song Recital With Klemperer at Piano

Johanna Klemperer, wife of Otto Klemperer, guest conductor of the New York Symphony, will give a recital of lieder with Mr. Klemperer at the piano in Steinway Hall, Wednesday evening, Jan. 26. Mme. Klemperer, who is a soprano, will sing songs by Brahms, Mahler, Schönberg, Strauss and Klemperer. She started her career at the Cologne Opera, where Mr. Klemperer was conductor. For the past three years she has been with the Opera in Wiesbaden, and has also sung in the Berlin Opera. She made a particular success in Mozart rôles, singing *Suzanna*, *Zerlina*, *Blonde*

BEETHOVEN CONTEST ABSORBS MILWAUKEE

Centenary to Be Observed in City-Wide Participation

By C. O. Skinrood

MILWAUKEE, Jan. 8.—The Civic Music Association of Milwaukee has already started to lay elaborate plans for its Beethoven centenary celebration in March. One of the chief features of the celebration will be a music contest using Beethoven compositions for material. The contestants have been divided into three broad classes—those from twelve to fifteen years of age, which shall be designated as the children's contest; those in the age group from sixteen to eighteen, designated as the young students' contest, and those from nineteen to thirty years of age, to be called the young artists' contest.

The compositions to be used are, for Class 1, piano, Sonata, Op. 49, No. 1. In Class 2, piano, a Sonata from Op. 2, first and second movement. Class 3, Sonata Op. 26.

In the violin contest, the children will play Minuet in G. The young students' group will use Sonata, Op. 24, and the young artists' group will use two romances, Op. 40 and Op. 50.

The contest provides that in voice and 'cello, only Class 3, or the young artists' class will be recognized. The vocal group will sing "An Die Ferne Geliebte" complete, and the 'cello section will use Sonata, Op. 5, No. 1.

One of the unique features of the competition will be that all the music teachers entering pupils will act as the judges of the preliminary contest. The final contest will be judged by musicians chosen by a committee of the Civic Music Association. No one will be allowed to enter the final contest except with a rating of eighty per cent or above.

The basis of marking by the judges will be forty points for interpretation, twenty-five points for technic, twenty-five points for tone and ten points for stage presence.

Another condition of the contest is that all works must be performed from memory. Nothing may be read from the score.

Gretchen Gugler has been placed in charge of the competition. It is specified that no applications for entry shall be accepted after March 1. This is one of the most elaborate contests ever held by the Civic Music Association of Milwaukee.

"FIDELIO" CAST NAMED

Metropolitan Revival to be Given at Saturday Matinée, Jan. 22

The promised revival of Beethoven's opera "Fidelio," to mark the centenary of the composer's death, will be given in the Metropolitan Opera House on the afternoon of Jan. 22, according to announcement made by Giulio Gatti-Casazza, general manager. The work will be given with recitatives set to music by Artur Bodanzky, instead of the spoken text.

The cast for the production will be as follows: *Leonore*, Nanny Larsen-Todsen; *Marzelline*, Editha Fleischer; *Florestan*, Rudolf Laubenthal; *Don Pizarro*, Friedrich Schorr; *Rocco*, Michael Bohnen; *Don Fernando*, Gustav Schützendorf; *Jacquino*, George Meader; *First Prisoner*, Arnold Gabor, and *Second Prisoner*, Max Bloch.

The opera has been musically prepared and will be conducted by Mr. Bodanzky. Giulio Setti has trained the chorus, and Wilhelm von Wymetal is the stage director. The scenery has been designed by Josef Urban, and the costumes are by Lanzilotti.

Prussian State Founds Beethoven Prize

THE Prussian State has decided to found a prize for German composers of 10,000 marks (about \$2,380), which will be awarded annually, beginning with the coming spring. The prize is in honor of the Beethoven centenary celebration next March.

25,484 Music Copyrights Granted in Year

WASHINGTON, Jan. 15.—The Copyright Office of the Library of Congress announces that in the fiscal year which ended June 30, 1926, 25,484 copyrights were issued for musical compositions; also 25,548 copyrights were granted in the fiscal year which ended June 30, 1925; and 26,734 in the preceding year. Dramatic-musical compositions copyrighted in the years named are not included in these figures. A. T. M.

Providence Musician Honored by President

PROVIDENCE, R. I., Jan. 8.—Mrs. Edgar J. Lowmes, president of the Chopin Club, had the honor of being appointed by President Coolidge to represent Rhode Island at the Philadelphia Sesquicentennial as the woman who had done most for music in Providence in the past decade. N. B. P.

Operas That Are Translations of Famous Art Works



AN ART MUSEUM OF OPERATIC TRANSCRIPTIONS

Upper Row, Left to Right, "The Reconciliation" from Schwind's "Melusine" Cycle; Cellini's "Perseus with the Head of Medusa"; Lower Row, Left to Right, "Burial of Count Orgaz, by El Greco; "St. Elizabeth's Arrival at the Wartburg," One of Schwind's Frescoes on the Walls of the Restored Hall of the Wartburg at Eisenach

ART HAS not only inspired instrumental and symphonic works, but operatic ones as well. The painter or sculptor, too, has quite often been made the theme of many a romantic music drama because of his life, which in some instances has been even more colorful than the pigments on his palette. Among such scores might be cited: Paul and Lucien Hillemacher's "Fra Angelica" (1387-1455); Fritz Baselt's "Dürer in Venedig" (1471-1528), Nuremberg 1892; "Benvenuto Cellini" (1550-1571) of Hector Berlioz; Antonio Smareglia's "Cornelius Schut" (1597-1655) Vienna 1892; Wilent Bordogni's "Van Dyck" (1599-1641) Brussels 1845. Velasquez (1599-1660) is remembered in "La Chanteuse Voilée" ("The Veiled Singer") Paris, 1850. Rembrandt (1607-1669) called forth Auguste de Boeck's "La Route d'Emeraude" ("The Emerald Way") Dresden, 1832. There are two on "Salvator Rosa" (1615-1673), one by Joseph

Rastrelli, Dresden, 1832, and that of Edouard Sobolewski, Königsberg, 1848.

Cellini Casts "Perseus"

Benvenuto Cellini is one of the early artists who comes in for operatic treatment many times. Composers who have used him as their subject are Louis Schlösser (1800-1886) Vienna 1847; Luigi Rossi in "Cellini a Parigi" ("Cellini in Paris") Turin, 1845; Franz Lachner (1803-1890) Munich, 1849; Camille Saint-Saëns in "Ascanio," Paris, March 21, 1890; Eugène Diaz (1837-1901) Paris, 1890, and Walter Courvoisier in "Die Krähen" ("The Crows") Munich, 1921. The most outstanding one is, however, the score by Berlioz in which Cellini makes an operatic debut as master craftsman and shows the marvels of the goldsmith's art when he casts the statue of "Perseus," thereby winning Teresa, the daughter of Balducci, the papal treasurer. The book is by De Wailly and Barbier and the work was first given in Paris, 1853, and Weimar, 1855. The rear view of the helmet on the Perseus statue, which stands in the Loggia dei Lanzi, Florence, is odd in the following respect: that viewed from the rear it is found to represent a face,

which, with the curling hair beneath forms a beard and bears a marked likeness to Cellini himself. It is a curious oversight that Plon, in his great work on Cellini, does not make any mention of this interesting hidden portrait.

It may seem queer to use for stage purposes a funeral painting as a living background for a ballet, but nevertheless the Swedish conductor and composer, D. E. Ingelbrecht, has written ballet music inspired by El Greco's master painting "The Interment of Count Orgaz." Around it the composer has woven a pantomimic legend of a Toledan blasphemer whose faith is restored and his life saved through the pleas of a maiden, while his brother is struck by lightning. The painting, which was executed during the years 1578-1584, hangs alone in the small, white, mosque-like church of Santo Tomé, Toledo, Spain. It is in memory of Don Gonzalo Ruiz, native of Toledo and governor of Orgaz, renowned for his piety and good deeds in the service of God. Thirty figures are in this composition, all of which are portraits of notable townsmen of Toledo. The sixth, counting from the extreme left of the canvas, is the supposed portrait of El

Greco, the date of whose birth in Crete is unknown, but who died in Toledo, April 7, 1614. The ballet had its first performance on any stage at Paris in 1920.

"Mona Lisa" Smiles at Schillings

Beatrice Dovsky, author and playwright, devised from her most interesting novel of fifteenth century Florence a libretto full of horrors and atrocities for Max Schillings' "Mona Lisa," a two-act triangle melodramatic musical tragedy, with a Prologue and Epilogue. This creation of Leonardo da Vinci will always remain a portrait of an unfathomable and somewhat mythical woman, though the drama purports to offer a solution to that enigmatic smile of the lovely Neapolitan who, in 1495, became the third wife of Francesco del Giocondo. Is she an Aphrodite or Medusa? A Helen of Troy or Goddess of Death? Is she tender, sensuous or impassive? Indeed, what her thoughts are no one knows, for Leonardo and the seductive-looking creature both carried this secret to their graves. The artist is said to have worked for four years

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Favorite Singers Return to Boards of Metropolitan Opera

Galli-Curci Makes Re-entry as "Violetta" in Season's First "Traviata" and Friedrich Schorr Is Welcomed as "Hans Sachs"—Benefit Performances of "Cavalleria" and "Pagliacci" and "Gioconda" Draw Record Houses—"Turandot" Finishes Round of Subscription Performances



VERDI'S tuneful "Traviata" served as the vehicle for the re-entry for the season into the ranks of the Metropolitan of Amelita Galli-Curci, the work having its first performance of the season before a sold-out house. Friedrich Schorr was heard for the first time during the current year as *Hans Sachs* in the fourth "Meistersinger." The remainder of the week was undistinguished for novelty, though fine performances were the rule. The works given included, besides those already mentioned, "Cavalleria Rusticana" and "Pagliacci," "Lohengrin," "Aida" and "Turandot."

Schorr as "Hans Sachs"

Monday night's "Die Meistersinger" brought a change of cobbler poets in many-gabled Nuremberg. Clarence Whitehill, impersonator of *Hans Sachs* at the three previous representations, having departed on a concert tour, Friedrich Schorr took up hammer and last and meditated on man's inhumanity to man. It was a *Sachs* of noble voice and one which perhaps suggested the hearty artisan of the medieval guilds better than some more highly pictorial representations of the part. After all, *Sachs*

was a shoemaker, not a merchant prince. But, entirely aside from details of characterization which may yield preferences one way or another as between different embodiments of the character, the essential of Schorr's *Sachs* was its beautiful singing, the finest that has been given to this rôle in many years.

The cast, otherwise, was entrusted to singers who had appeared at one or another of the three earlier representations of Wagner's comic opera. Florence Easton, as *Eva*, was in distinctly better voice than when she first returned to the rôle some weeks ago. As *Walther*, Curt Taucher appeared in difficulties in his first-act trial, but liberated his throat to an extent later in the evening. Paul Bender's *Pogner* had its good points and Lawrence Tibbett, with his comedy conception of *Kothner* slightly modified, sang with a tone that was a joy to hear. The *David* of George Meader and the *Beckmesser* of Gustav Schützendorff remained admirable and Kathleen Howard contrived to keep *Magdalene* from being as nondescript as she sometimes is. The minor singers of Nuremberg were Max Bloch, Angelo Bada, Max Altglass, Giordano Paltrinieri, Louis D'Angelo, Paolo Ananian, James Wolfe, and William Gustafson; the guardian of their peace and safety by night, Arnold Gabor. Artur Bodanzky conducted with a tendency toward briskness of tempo throughout.

O. T.

Mme. Galli-Curci Returns

With Amelita Galli-Curci making her seasonal re-entry as *Violetta* and Beniamino Gigli and Giuseppe de Luca uniting the beauty of their voices with hers in the duets in which this opera abounds, Verdi's "Traviata" took its place in the current repertoire of the Metropolitan Wednesday night. The drawing power of the popular soprano, enhanced no doubt by the appeal inherent in the opera itself, and by the strength of the co-operating cast, resulted in one of the largest audiences of the season. The evening was one that had a very liberal amount of old-fashioned Italian singing of a superior quality, and in this the three chief artists shared about equally, as they did also in the very friendly applause.

As in the past, the charm of Mme. Galli-Curci's singing was most manifest in her middle and lower voice, which had their accustomed velvet. Many phrases were of haunting loveliness. Also, she was more consistent with respect to correct intonation than on some other occasions, though throughout the first act there was a tendency to clip phrases as if from nervousness or shortness of breath. The characterization had wistfulness and pathos, but scarcely the abandon implied by "Sempere Libera," the bravura of which was very prettily if not brilliantly achieved. All things considered, *Violetta* remains one of Mme. Galli-Curci's most satisfying rôles and she one of the most satisfying of present day *Violettas*.

Though his music would have sounded better if he had been less lachrymose, Gigli was in his best voice and gave *Alfredo* the benefit of many luscious notes. De Luca's finely controlled singing of "Di Provenza" led to an interruption of the action, the applause being the heaviest and most protracted of the evening. Lesser characters were competently cared for by Louise Lerch, Grace Anthony, Angelo Bada, Vincenzo Reschiglian, Millo Picco and Paolo Ananian. Tullio Serafin conducted with zealous emphasis of dramatic moments in Verdi's tune-studded score.

O. T.

Operatic Twins for Charity

For the benefit of "work among boys and men of the sea in the port of New York," a special matinee of "Cavalleria Rusticana" and "Pagliacci" was given on the afternoon of Jan. 5. Those taking part in the first work were Marie Jeritza, Henriette Wakefield, Marie Mattfeld, and Mario Chamlee—making his first appearance of the season with the company—and Mario Basiola. Vincenzo Bellezza conducted. In "Pagliacci" Queena Mario enacted *Nedda*, and Giovanni Martinelli *Canio*, with Titta Ruffo, Alfio Tedesco and George Cehanovsky in the other parts. Vincenzo Bellezza conducted both operas. The house was crowded to the doors and the audience was enthusiastic throughout.

J. A. H.

The Fourth "Lohengrin"

Friedrich Schorr's superbly sung *Telramund* came off with first honors at the season's fourth "Lohengrin," on Thursday evening, Jan. 6, when a generally excellent performance was further distinguished by some of the best work that has been revealed by Curt Taucher since his début in America. There was also the superb conducting of Mr. Bodanzky, whose enthusiasm brought unusual playing from the orchestra and galvanized the chorus into some stirring singing. Florence Easton was the *Elsa*, William Gustafson the *King* and Margaret Matzenauer *Ortrud*. Lawrence Tibbett sang the *Herald's* declamations beautifully.

W. S.

The Fourth "Aida"

Always one of the leaders and frequently the most performed work of the season, Verdi's "Aida" reached its fourth representation at the Metropolitan on Friday evening. The cast was, in most respects, as familiar as it was admirable, with Elisabeth Rethberg giving the beauty of her voice to the airs of the captive, and Giovanni Martinelli lavishing the power of his upon the music of *Radames*. Ina Bourskaya sang *Amneris* with very creditable results. Others in the cast were Louis D'Angelo, Léon Rothier, Giuseppe Danise, Angelo Bada and Charlotte Ryan. Tullio Serafin conducted with unflagging vigor. A huge audience applauded vociferantly.

B. B.

"Turandot," the Sixth Time

By now there can be no doubt that "Turandot" has come to stay for a good while in the Metropolitan's repertoire. For the season's sixth performance, Saturday afternoon, Jan. 8, drew a house as full as that which witnessed the American première of Puccini's last work. The performance had all the brilliance of a first time.

Again Maria Jeritza lavished her voice and artistry upon the perilous tessitura of *Princess Turandot*, and Giacomo Lauri-Volpi repeated his fitting performances as the adventurous *Unknown Prince*. The rest of the cast, also familiar, included Max Altglass, Pavel Ludikar, Martha Attwood, Giuseppe De

Luca, Angelo Bada, Alfio Tedesco, George Cehanovsky, Louise Lerch and Dorothea Flexer. Tullio Serafin conducted with his accustomed energy and intensity.

S. M.

Sunday Evening Concert

Wagner, Halévy, Saint-Saëns, Verdi and Gounod contributed the operatic works heard at the Sunday evening concert in the Metropolitan, on the evening of Jan. 9, while Chabrier, Glazounov and, again, Wagner, lent their names to the orchestral pieces given. Nine members of the Metropolitan co-operated with Giuseppe Bamboschek and the Metropolitan Opera House Orchestra to make one of the most enjoyable of the Sunday concerts heard this season. Rosa Ponselle sang, to the delight of the audience, the *Aria* and *Cavatina* from Verdi's "Ernani," and with Vittorio Fullin and Pavel Ludikar, the trio from Verdi's "La Forza del Destino." Hands a-pocket, Léon Rothier was the first to appear, singing "Si la Riguer" from Halévy's "La Juive." Other artists on the program were Marion Telva, who sang the *Aria* from "Samson et Dalila" and Duet from the same work with Mario Basiola; Florence Easton, who was heard in the Love-Death from Wagner's "Tristan und Isolde"; and Martha Atwood, Mario Chamlee and Pavel Ludikar, who sang the trio from Gounod's "Faust." If, under Mr. Bamboschek's leadership, the orchestra did sometimes manage to drown out the voice of the singer, it more than pleased the audience by its rendition of Wagner's "Rienzi" Overture, Chabrier's "España" and Glazounov's "Farandole."

H. H.

A Benefit "Gioconda"

The annual benefit performance for the Italian Hospital was given on Saturday evening, Jan. 8, when Ponchielli's "Gioconda" was sung for the fourth time this season. Rosa Ponselle assumed the title rôle with her customary success; Jeanne Gordon was *Laura*, and Henriette Wakefield, *La Cieca*. The masculine side of the cast was in the capable hands of Messrs. Gigli, Danise, Pinza, Reschiglian, Paltrinieri, Malatesta and Wolf. Tullio Serafin conducted.

D. H. A.

HANSON'S CONCERTO GIVEN IN ROCHESTER

New Organ Composition is Well Liked—Recitals Applauded

By Mary Ertz Will

ROCHESTER, Jan. 8.—The Rochester Philharmonic, Eugene Goossens conducting, attained a high-water mark of interest and good playing on Jan. 6, in the fourth matinee concert of the season, in the Eastman Theater.

What with two soloists, a commemoration of Beethoven, a presentation of a new work, and the attempt at world-broadcasting of one of the numbers, with Mr. Goossens' introductory remarks addressed to listeners in all the corners of the globe, the program did not lack variety and interest. The audience was large and took part with hearty applause in the proceedings. The symphony was Beethoven's Fourth, played with clarity, sweetness of tone and due appreciation of its beauty.

The new work was Howard Hanson's Organ Concerto, begun last summer and just finished in time for the rehearsals—colorful, rhythmic, authoritative and full of percussion effects, with the organ treated as a part of the orchestra, not as a solo instrument. The audience liked it and called Harold Gleason, the very able organist, Mr. Goossens, and Dr. Hanson to the front a number of times to bow their thanks.

Tchaikovsky's "Nutcracker" Suite was preluded by the little talk by Mr. Goossens, who explained the attempt to relay the number through WYG, at Schenectady, for rebroadcasting by 2LO in London. The number was well played, with delicacy and contagious rhythmic feeling.

Brownie Peebles, contralto, a member of the Rochester Opera Company, sang "Adieu, Forêts" from Tchaikovsky's "Joan of Arc" with good delivery, full tone and excellent interpretation. The

orchestral accompaniment was beautifully done, and the audience recalled Miss Peebles several times.

The program opened with Mendelssohn's "Fingal's Cave" Overture and closed with the lively "Marche Joyeuse" of Chabrier.

The evening saw another large audience assembled to hear Louise Homer, contralto, and Alfred Cortot, pianist, in a program that was well chosen, and lengthened by a number of encores from both artists.

Mme. Homer, singing with the artistry which has won her such wide renown, included a couple of her husband's songs in her list, which was varied extending from Handel to Rudolph Ganz. Ruth Emerson accompanied ably. Mr. Cortot's poetic and inspiring playing delighted the audience, which was not satisfied to let him go when he came in at the end of his program to bow his thanks with his overcoat on. His Chopin playing seemed more ravishingly beautiful than ever, though his Schumann and Debussy numbers were also enjoyable.

Rosita Renard, pianist, was heard in a charming recital on Monday evening, Jan. 3, in the Sagamore Solarium. There was a very appreciative audience, made up largely of the professional musicians.

Vienna Savants Discover Female Tenor

VIENNA, Jan. 1.—One of the most curious vocal phenomena recently discovered here is that of a young woman who can at will sing in a perfect tenor *timbre*. The subject was examined by the Vienna Society of Medicine. Professor Froeschel explained to the assembled scientists that the voice was the result of a throat operation performed several years ago.

Eighteen Conductors Willing to Conduct in Hollywood Bowl

LOS ANGELES, Jan. 8.—Plans for the establishment of a resident auditions board were discussed at the meeting last week of the board of directors of the Hollywood Bowl Association in the offices of C. E. Toberman. In this manner, musicians will have an opportunity to be heard, with a possible engagement to appear in one of the concerts next summer. Mrs. Leiland Atherton Irish, general chairman of summer concert committees last summer, was re-appointed for the forthcoming season, and will shortly make known the names of her sub-chairmen and committees. The policy of discontinuing all committees with the close of each year was definitely established. It was announced that eighteen conductors have expressed their willingness to conduct during the next season, and from this number, five or six will be chosen to lead the forces during the eight weeks. Two, it is reported, have already been chosen, Eugene Goossens and Alfred Hertz, each of whom will appear for a period of two weeks. Raymond Brite will continue in his capacity as manager of the Association. Allan C. Balch, president of the Association, and Mrs. Balch, returned to Los Angeles recently from an extended motor trip through Europe. The present directors, whose tenure of office extends through September, are Mr. Balch, F. W. Blanchard, Dr. T. Perceval Gerson, F. E. Keeler, E. N. Martin, Mrs. Burdette Norton, M. F. Palmer, C. E. Toberman and A. J. Verheyen.

HAL DAVIDSON CRAIN.

Representative Clubs in the National Federation

Neighborhood Enthusiasm for Music in Norwalk, Ohio, Is Seed from Which the Musical Club of That City Has Sprung—Proximity to Several Music Centers Fans the Flames of Interest—Definite Calendar of Activities Stresses Both Musical and Social Affairs—Exceptional Growth of Musical Research Club of Bridgeport, Conn., Is Result of Its Supplying a Great Need—It Has Enlisted the Aid of Newspapers in Carrying to the Public Certain Advantages That Would Otherwise Be Enjoyed Only by Members



MEN WHO HAVE BEEN FACTORS IN MUSIC IN OHIO AND CONNECTICUT

Left to Right, Arthur E. David, President of the Norwalk Musical Club for 1925-26, 1926-27; Alton O. Thomas, President for 1922-23, 1923-24, 1924-25; Otto M. Harter, First President, 1917-18; Lewis C. Granniss, President of the Musical Research Club of Bridgeport, Conn., and Chairman of the American Music and Musicians' Committee of the National Federation

NORWALK, OHIO, Jan. 8.—This is a small city, hardly more than a village. Yet musically it has certain advantages—proximity to Oberlin Conservatory, to the large city of Cleveland, with its wealth of musical attractions, and a not too great remoteness from New York itself, the musical capital of the world.

Most members of the Norwalk Musical Club—teachers, lawyers, bankers, druggists, journalists, salespeople, office workers, and what not—are familiar with the performances of the Metropolitan Opera Company of New York, the Chicago Opera Company, one or more of the great symphony orchestras, and the performances of the great oratorios sponsored by Oberlin Conservatory.

The Norwalk Musical Club had its beginning as a neighborhood social organization. On one residence street in Norwalk there lived, in 1917, a group of music lovers, most of whom had sung in volunteer church choirs and had taken part in amateur musical entertainments.

One October evening, nearly ten years ago, Mrs. Otto M. Harter and Mrs. Granville E. Scott invited their musical neighbors to a "costume party" at the Harter home on Garden Street. One of the neighbor-guests had been a choir leader and instructor of school singing. He brought in a group of choruses and led the "neighbors" in group singing. So enjoyable was the evening that the assemblage voted to organize and continue the meetings through the winter.

It was voted to call the organization the Garden Street Musical Club. Mr. Harter, the host of the evening, became the first president. A secretary, a treasurer, and a program committee of three completed the organization, the secretary acting also as press reporter.

Meetings were held every two weeks at the home of one or another of the members. Almost at once, however, musical friends from other parts of Norwalk began to be invited in as guests. Several were taken in as members, and Garden Street Musical Club soon became a misnomer, although the name persisted for several years.

The chief features of the club activities were established in the first year and have remained practically unaltered. They include:

1. Choral singing under a leader who serves for a year.

2. A program of from three to five solo numbers furnished by members of the club.

3. Frequent papers on musical and allied subjects, written and read by members.

4. Light refreshments at the close of the evening's program.

The last-named feature has probably been a vital factor in maintaining the existence of the club through nine years. It has furnished an element of sociability that is at once agreeable and attractive. Sometimes the programs have been criticized; never the food! Because the meetings are held in private homes, active membership is limited to forty persons; ten more as students.

The Norwalk Musical Club is regarded as unusual among Ohio organizations of the kind in that it comprises both men and women members. Many musical organizations include only women or only men.

The federation of the Norwalk Club in 1920 was due to one especially progressive president. It must be admitted that the Norwalk Club has as yet done little, if any, "extension" work. There are signs, however, pointing to a slight expansion in this respect.

Guest Nights

In the beginning, the club was for the benefit and pleasure of its members only. In later years the custom of giving a "guest night" two or three times a year has become established. "Guest meetings" are held in one of the larger homes available—last spring in a church banquet hall. At such times the program is longer and more ambitious, and the cost of the refreshments is borne by a group of members who have not otherwise "entertained" during the year.

On two occasions the club has appeared publicly as an organization for charitable purposes. The first time, it was heard in a group of choral selections. On the other occasion, it furnished an entire evening's program, which included instrumental numbers, orchestral and piano, vocal solos and combinations. It was at this time that members of the club gave the first amateur renditions of the "Lucia" Sextet and the "Rigoletto" Quartet ever presented in Norwalk.

Other interesting programs have included the Tower Scene from "Il Trovatore," with soloists and chorus; "An Evening with Schubert and Schumann"; "Sir Arthur Sullivan and His Works"; "French Opera Composers," and a Jenny Lind memorial program.

About three years ago, at the suggestion of Alton O. Thomas, then president

the programs of a year were mapped out to form a chronological study of musical history. These programs were extended for a second year, and were so similar to a course recommended by the Federation as to obviate the practicability of the Norwalk Club's undertaking that course.

In October the Norwalk Musical Club entered upon the tenth consecutive year of its existence—a remarkable showing, all things considered. In that time the club has observed, every two weeks during the season—October to May—an evening dedicated to the cause of good music. The club members have probably absorbed the most of the good for themselves, but the community has benefited by the constant musical activity, as well as by the occasional invitational and philanthropic efforts.

The musically entertaining features have enlisted the interest of the general public, arousing a desire for membership among the musically qualified. The social features have held the interest of members when even music has sometimes seemed to lose its attraction.

Special effort is made to promote good will and harmony among the members. A proposal to establish the office of a "critic," who should analyze the performances by club members, was voted down. It was felt that encouragement, rather than a standard of absolute perfection, was desirable for this club.

Bridgeport Profits by Efforts of Large Group

BRIDGEPORT, CONN., Jan. 8.—Growth of the Musical Research Club, of which Lewis C. Granniss has been president since its inception, two and one-half years ago, has been remarkable. Starting with a group of five or six musical enthusiasts, it has increased in two years to a membership close to 100, with a waiting list of nearly one-quarter of that. Fifty per cent of the members are men, and the total membership is limited, owing to its being primarily a study group. The club meets in a studio centrally located, having discarded the home, due to the inability to handle increasing membership.

The club was formed to take care of that great body of musicians who are employed during the day in pursuits other than music, and who could not spend the time to join clubs that were held in the afternoon.

In order to give the club a firm foundation and to prevent it from degenerating into a mutual admiration society, a four-year course in "Musical Understanding and Appreciation," which is sponsored by the National Federation of Music Clubs, was adopted. Capable leaders are appointed to teach the various subjects, and examinations are taken by the members. Out of seventeen states, which included music clubs in thirty different cities, the Research Club had the greatest number who had successfully passed the first year course in the "Fundamentals of Music." This club also gave the first demonstration lesson of this course before a meeting of the Connecticut Federation of Music Clubs, and other clubs were encouraged to work along similar lines. The club meets the second and fourth Monday evenings of each month. Fifteen minutes is devoted to business; current musical topics of the day are then discussed. One and one-half hours are devoted to study, and numerous examples illustrating the salient points of the lesson are given by the members. The last fifteen-minute period is given over to a strictly musical program, giving members an opportunity to perform for the benefit of all.

Publicity of the highest order has been issued by the club. The entire lesson in the form of a lecture is printed in the daily paper. This gives the club members an excellent opportunity to review the subjects and brings to the public a general knowledge of music, which, ordinarily, would not be brought to their attention. Through the efforts of the club two daily papers run several music columns on Saturday of each week. A scrap book of all newspaper and magazine clippings is kept by the historian of the club.

Research Work

In keeping with the club's name, a great deal of research work is continually going on, not only for regular study periods, but for the many special programs that are presented each season, which are open to the general public at a nominal fee. Special programs that have been given include: (1) "An Evening of North American Indian Music," with an exhibition of Indian rugs, blankets, baskets, pottery, etc. (2) "Some Aspects of Chinese Music," with an exhibition of Chinese art brought to this country on the Chinese junk "Amoy," now owned by a Bridgeporter. (3) "Negro Spirituals." (4) "Demonstration of Cluster Tones" by Henry

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In Quest of the Truth, the Whole Truth and Nothing but the Truth of Cosima Wagner's Snub to Jean de Reszké—Proving That Violin Répertoire Is Not So Impoverished, After All—The Gassing of Those American Musicians in Paris—At Last, a Fall in "Turandot"—Raising the Temperatures of Chicago's "Tosca"—The Duce Reveals His Ancestral Musicianship—Samaroff Answers Henderson

Dear MUSICAL AMERICA:

WHO shall decide when divas disagree? This does not mean that there has been any public exhibition of wig-pulling in Times Square or that sedition has broken out in a certain yellow brick building in Broadway between Thirty-ninth and Fortieth Street, but merely that the accuracy of one of the profession has been called to question by another, and neither of these two versions of the tale tallies with that of the third.

Emma Eames, in the current issue of a monthly magazine in which the lady's reminiscences are appearing, states that Jean de Reszké, with whom she was intimately associated during her active years in opera, was "offered the insult of his career by Frau Wagner upon his arrival at Bayreuth," to the effect that she would be delighted to give him a hearing or audition any morning at the theater! This, to the prince of tenors!

One of my imps, attending a reception given recently to Mme. Schumann Heink, happened to mention this circumstance. "Oh, but she is quite, quite wrong!" said the veteran contralto, "I happen to know that Mme. Wagner was very anxious to have Jean do the two *Siegfrieds*, but he was unwilling to sing 'Götterdämmerung' the day after he had sung 'Siegfried,' so he told Mme. Wagner that if he could have a day to rest in between, he would gladly sing the two rôles. But at Bayreuth, every thing has to be done the way it always was done, and Mme. Wagner was unwilling to make any change in the schedule. So, Bayreuth lost the chance of having the greatest *Siegfried* of the age."

This same imp had already heard another version of the story from Edith de Lys, who was associated with de Reszké as one of his most brilliant pupils for a number of years. Mme. de Lys said that when negotiations were in progress between Cosima and Jean, the Tyrant of Bayreuth insisted that the tenor be in the Franconian town for six weeks of rehearsals. This was manifestly absurd as Jean could easily have sung both parts with one rehearsal each, or maybe two, and furthermore, such a stay in Bayreuth, rehearsals needed or not, would have made it necessary for him to cut out his brilliant (and lucrative) season at Covent Garden which he was, naturally, unwilling to do.

All these three ladies are in a position to have the real inside information on the subject, so, as I said before, who is to decide when divas disagree?

CONCERNED over my loss of sleep, a friendly soul in Charlotte, N. C., who desires that I shall not use his name, has written me his own solution of how Fritz Kreisler found program material for twelve recitals in one city in Australia. He has my thanks, not only for his letter, but for the list of something like 107 numbers for the violin, representative of composers ranging alphabetically from Achron to Zarzycki. Only six letters in the alphabet, in fact, have no composer to represent them, namely, I, O, P, Q, U and X. These gaps might have been filled, I suggest, by Ilynsky, Ondricek, Panofka, Quadflieg, Umlauf and Xyndas, all authentic composers who either wrote or arranged something for the violin.

Besides supplying me with his valuable list, which any violinist in search of titles for a program can consult in my office without charge (provided there is not too great a crush), my friend sends me his own ranking of the premier violinists of the day, with a succinct description of each. Z, for instance, "wields a bow steeped in Nirvana," H "a rainbow," K "a bow of fire and poetry," and E "a bow of spirituality and majesty," though in ranking them they are arranged by my friend in reverse order. Two whose names begin with S are not included, because my correspondent feels he is not sufficiently familiar with their art. No doubt other lovers of the violin would provide many different groupings of these same violinists to say nothing of at least a half dozen others who have their legions of admirers.

But as I have no desire at this time to start a "world's greatest violinist" controversy, I shall hastily revert to the list of suitable program numbers sent me to prove that violin literature is by no means as impoverished as some of us have believed—Z, for instance, might play some such, program as this:

Forster's "Rose in the Bud," the Adagietto from Bizet's "L'Arlesienne" suite, Turkish March from Beethoven's "Ruins of Athens," the Drdla "Souvenir," the Drigo Serenade, Fibich's "Souvenir Poétique," Gordon's "One Little Dream of Love," Halvorsen's "Maiden Song," MacDowell's "To A Wild Rose," Moszkowski's "Guitarre," Rehfeld's Spanish Dance, Op. 58, No. 1, Rissland's Valse Caprice, Saint-Saëns' "Le Cygne," Tchaikovsky's "Ye Who Have Yearned Alone," the Meditation from "Thais," the Prize Song from Wagner's "Meistersinger," and, for his pièce de resistance, Max Reger's Second Concerto. For supplementary numbers there would be the Schubert "Ave Maria," the Tchaikovsky Andante Cantabile, Dvorak's "Songs My Mother Taught Me," and the Gavotte from Thomas' "Mignon."

My good friend in Charlotte is mistaken in assuming that his list must inevitably have the effect of a soporific. I am quite sure that a violin recital of the twenty-four numbers I have extracted from his hundred and seven would keep me awake, not only during the recital, but before and after—much as I might be captivated by certain of these pieces with which I am less familiar than with certain others.

But when I contemplate twelve such programs—well, North Carolinians are famous for their pluck and hardihood!

EVER since I read those cable dispatches telling of a number of American musicians fainting in the streets of Paris after leaving a concert hall I have been wondering what variety of extremist music was played for their benefit. I know, of course, that the Paris police advanced the theory that fumes of some sort probably were responsible for what happened, but what does the ordinary policeman know about art, anyway? Like as not if any one of those French gendarmes had been asked what "seconds" or "ninths" were they would have answered something about aliases or previous convictions.

Now, I would hardly expect any poison gas in a composition by Blair Fairchild, the American resident of Paris who was represented among the numbers played at this concert. And I feel quite sure that Samuel Dushkin, the violinist, and Beveridge Webster, the pianist, would require something stronger than this very agreeable music of Fairchild's to cause them to measure their length upon Boulevard Raspail.

For myself, I long since passed the stage where Skriabin could make me swoon, even when the horns of the "Poem of Ecstasy" are turned "bells in air"; nor can Stravinsky beat me insensible

with all the poundings and thuddings of "Le Sacre du Printemps." As I have never fainted in a dentist's chair, I find it perfectly possible to listen to Schönberg and his disciples without losing consciousness, and I can listen to Honegger and Hindemith without either crying or swearing out loud.

So I am really curious as to what could have caused the concert prostrations in Paris. Was it the sudden emergence of that diatonic scale at the close of Milhaud's Ballade for Piano and Orchestra? Did some performer's slip result in some nerve-wracking concord in a place where an exquisite discord was intended, changing a diminished second to a sixth or a third, or ruining a bit of polytony by putting at least two instruments in the same key? Perhaps the awful realization dawned upon some members of the audience after they emerged into the open air that one of the compositions heard had both some semblance of melody and a key signature.

As I was not present, I can only hazard these conjectures as to what took place on that fateful night. If Skriabin had ever completed his projected "Mystery," in which scents and odors were to be released in synchronization with the music, I would have known just what happened, but since the passing of the late Henry E. Krehbiel I have known no other man capable of smelling even ultra-modern music to the extent that it would make him faint in the street.

After all, everybody can learn to like modern music. There's Willem Mengelberg, for instance. I understand that he has commissioned Edgar Varèse, composer of "Hyperprism," "Intégrales" and "Amérique," to write a work especially for him, with the intention of giving it a first performance with his own orchestra in Amsterdam. Hollanders are a hardy lot, and I am not predicting a repetition of what happened in Paris. Personally, I regard Varèse as the only real modern of the crowd. He begins where the others leave off. He is leaps and laps ahead of the Paris Six, the Central European dabblers and the back-to-Rossini Italians. Prokofieff and Alban Berg are conservative pikers along side this innovator, as I think the Amsterdamers will agree. All things considered, if I were going to pay any composer the compliment of fainting I really think it would be Varèse.

WHEN "Turandot" was given its dress rehearsal at the Metropolitan I heard one newspaper woman wager with another that by the time the third performance had been reached the fascinating Maria Jeritz would have found a suitable place for one of those inimitable stage falls of hers which have become quite as celebrated as her manner of singing the air, "Vissi d'Arte," in "Tosca."

Meeting this same writer in the lobby of the Metropolitan one night, I reminded her of what I had overheard and she gleefully informed me that she had won the bet. The next time I heard "Turandot" I waited for that fall, and, sure enough, when the love scene was reached and the Unknown Prince thawed the ice of the pitiless Princess by the fierce heat of his first kiss, she toppled, ever so magnificently, to the floor.

That set me to counting the number of operas in which the lovely Viennese star employs her gift for falling down in a way no other opera singer ever quite succeeds in emulating. As I checked them off there were "Tosca," "Thais," "Cavalleria Rusticana," "Fedora," "Lohengrin," and "Jewels of the Madonna." I did not count half-a-fall in "Tannhäuser," and try as I would, I could not recall anything of the kind in "Die Walküre," "Die Tote Stadt" and "Jenufa."

THE Metropolitan has no monopoly, as every good Chicago opera patron knows, on frenzied acting in that second act of "Tosca" that New Yorkers now identify particularly with Mme. Jeritz and the indestructible Antonio Scotti. The return of the French baritone, Vanni Marcoux, to the Chicago organization not only revived an old tale of a "Tosca" in Boston that opera patrons of long memories will always associate with these artists, but brought new opportunities for the fiery pair to display anew the heat of their respective temperaments.

Miss Garden, so I am informed, was most lavishly costumed, but before the second act was well under way her elaborate attire had begun to give way under the strain. She was flung to her knees

in the first ten minutes of her interview with the police chief, and by the time the cue approached for her to switch from her preferred French to the Italian original for "Vissi d'Arte," she was huddled onto a couch, her face buried in her arms, and not lifted therefrom until the aria was perhaps half way through. However, if the electrified audience which gave forth sparks of excitement at Scarpi's first amorous onslaught anticipated even more vehement wooings, Miss Garden, abetted by Marcoux, served it only another of her innumerable surprises of the evening. I am informed that nothing worthy of the police interference took place.

IT has been common knowledge that Channel swimmers boast musical forebears. And now the political celebrity is no longer immune from this distinction.

An indefatigable Teutonic professor, one Herr Schäfer, director of Berlin University, has announced his discovery that Benito Mussolini is descended from a medieval Germanic knight! According to this worthy savant, his ancestor was a cavalier, Eginulfo Muselin, who lived in Westphalia in the Thirteenth Century. This merry blade, he says, settled in Italy in the time of the brisk disputes of the Ghibellines and the Guelphs.

Was this imputation allowed to go unanswered by the Italian Duce? Indeed, no! With characteristic national zeal, he denied this attempt to claim him as a dweller of regions beyond the Rhine. In an interview given to a correspondent of the *Paris Herald*, he said: "The only ancestor to whom my descent can be authentically traced belongs to our own family of Roman peasantry—Cesare Mussolini, a musician, born in 1735 and living for some time in London. He was the author of a number of graceful and spirited compositions, some of which have been placed in my possession by the English."

Thereupon, a writer in the *London Daily Mail*, J. N. Jeffries, sought to verify this latter discovery. He found that in the British Museum, there is a volume containing "Six New Canzonettas and Six Minuets Composed by Cesare Mussolini, together with a New Pastorale Air by the Same, Conveniently Adapted for Chitarra and Mandolin."

This volume is not dated, but it is believed that it was published between 1785 and 1790. It bears the imprint, "Forsythe in Broad Street, Carnaby Market, Which Fronts on Dufour Court." The work was sold at the time by London music-dealers for two shillings, sixpence. The words of the canzonettas are in Italian, but it is not stated whether they were composed by the ancestor of Mussolini. The Duce, as I told you some time ago, is passionately fond of his violin and often plays it as surcease from toil.

WHAT'S in a name? Ask Roger Wolfe Kahn, the very busy nineteen-year-old son of Otto H. Kahn, who writes popular music as well as directing and managing jazz orchestras. I have heard he has ten of them. It seems that young Kahn, who is only nineteen, set out to surpass George Gershwin's "Rhapsody in Blue," and decided that his music should be called "Birth of the Blues." But along came a song in one of the Broadway Revues called just that, and young Kahn's rhapsody is bereft of a name. Presumably its birth throes will be just as blue under any other title.

OLGA SAMAROFF, writing in the *New York Evening Post*, continues to see the artist's side of questions that from time to time agitate our critics. As you know, she has clashed with Samuel Chotzinoff of the *World*, and now she has not hesitated to take issue with the dean, W. J. Henderson, who recently had some sage remarks to make, from the summit of his years, on the "middleman in music."

The musical farmer, Henderson wrote, needs aid and protection. Why should the middleman get the profit? The farmer, as he elucidates, is the man who raises the staff of life, in music the composer. The middleman is the dealer or distributor, in music the interpretative artist. The general public is the consumer and, so Henderson observes, it forgets the very existence of the poor composer, except when unusual circumstances draw attention to him. "In simple truth," he states, "the general public

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is music's dearest foe. The musicians cannot live without its support and it bestows its patronage with the greatest avidity on those who never disturb its mental repose by thrusting new problems before it."

Now Henderson, as some of you have no doubt noted, has constituted himself the arch-foe of what he regards as manufactured publicity, and while regretting the space given in the newspapers to artists, he deplores, by implication, that so little is said about composers. Richard Strauss, he declares, could not get on the front page unless he committed suicide. And then the account of his death and transfiguration would end with the statement that he wrote the opera "Salome," which was banished from the Metropolitan after one performance.

NOW hear what Mme. Samaroff has to say in championship of the so-called "middleman." The composer, she admits, gives a musical work its being, but the interpretative musician must give it its sound, "without which it is an inert, lifeless collection of marks on paper." This obvious truth is her answer to Henderson's question. The purely material reward of the artistic "middleman" may well seem disproportionate, she admits, but it "cannot be forgotten that while the commercial middleman is a convenience, the musical interpreter is a necessity."

"The public," she adds, "if it wished to take the time and trouble to go forth into the land and buy its own eggs, grain and vegetables, could do so."

"But it cannot hear a Brahms Symphony, a Bach Mass or a Wagner opera unless these works are performed. Perhaps Mr. Henderson can, through the sole medium of his eyes in reading a musical score, realize its content. So can I. But, barring the usually modest possibilities of the amateur in the direction of making music for himself, the public which gives the artistic 'middleman' his 'profit' cannot; and, at best, the purely visual reading of a score is no complete fulfillment of the composer's intention. These truths are the foundation upon which the importance of the musician-interpreter rests."

Mme. Samaroff insists that artists of the caliber of Mr. Casals, or of Mr. Gubrilowitch, who gave recitals on the day previous to her article, deserve all the "profit" that those who wish to hear musical compositions through a perfect medium can bestow upon them. I certainly agree with her. Meanwhile let us all be thankful that the lot of composers, too, is improving, even though it is not, as Sir Landon Ronald recently surmised, a day when a Schubert would be certain to be a multi-millionaire.

ONE hears of people talking in their sleep, but seldom, if ever, after they are dead. Hence the surprise of one of Queena Mario's young admirers. It seems that in a recent performance of "Pagliacci" after she had been comfortably stabbed by Mr. Martinelli, and was ready to lie quite still until time for curtain-calls, the tenor, in an access of grief and remorse, picked up the (operatic) dead lady and embraced her passionately. Miss Mario felt her hat going, and with it, her wig. It was a moment for quick and decisive action. Emerging from her defunct state, she said quickly, but distinctly: "Will you kindly not pull my hat and hair off before all these people?"

When the young admirer saw her after the show, she said, "Oh, Miss Mario, I saw you talking after you were dead!"

Youth, you see, takes its opera seriously, appends your

McPherson

Boston Concert Week Brings Fine Events

Stuart Mason Leads People's Symphony, with Félix Fox as Soloist—Koussevitzky Continues "Historical Series"—Recitalists Include Noted Artists

BOSTON, Jan. 10.—The People's Symphony, conducted by Stuart Mason, gave its fifth concert in Jordan Hall on Sunday afternoon, Jan. 2. Félix Fox, pianist, was the soloist. The program was as follows:

"Pathétique" Symphony....Tchaikovsky
Piano Concerto.....Grieg
Overture to "Rosamunde".....Schubert

The familiar orchestral works were conducted by Mr. Mason with notable musicianship and dramatic feeling. Mr. Fox gave a technically expert performance of the Concerto, which he infused with a charming poetic fancy and emotional fervor. He won many plaudits for his beautiful playing.

John Charles Thomas, baritone, was heard in Symphony Hall on Sunday afternoon, Jan. 2, in a program which included several operatic arias. Mr. Thomas brought a deep, resonant, flexible baritone voice to bear upon his interpretations. These were well characterized, vocally and by means of facial expression. Mr. Thomas underscores the spirit of his music with marked emphasis. Francis de Bourguignon, the accompanist, played a group of piano solos effectively.

Symphony Historical Event

The Boston Symphony, with Serge Koussevitzky conducting, gave the second concert of its Tuesday afternoon historical series on Jan. 4. The program, culled from the regular repertoire, was as follows:

Overture, "Le Carnaval Romain".....Berlioz
"Nuages," "Fêtes".....Debussy
"La Valse".....Ravel
Symphony in D Minor.....Franck

On Wednesday evening, Jan. 5, in Jordan Hall, Charles Naegele, pianist, was heard in a program of works by composers of various schools. In all these Mr. Naegele proved himself a pianist of intelligence and of sympathetic imagination. His *tour de force* was a fine performance of Chopin's B Minor Sonata. Mr. Naegele's highly developed technique, avoiding the pitfalls of display,

subverted the requirements of musicianly taste.

Laura Huxtable Porter gave a delightful program, "In Word and Tone," reciting a varied list of poems expressively. Each was followed by piano music, some of it expressly composed for the verses. At the piano, Mrs. Porter skillfully brought out the corresponding moods of the music. The program brought into juxtaposition such names as Browning and Rachmaninoff; Shakespeare and Beethoven; Browning and Schumann; Bliss Carman and MacDowell; Mrs. Porter and Chopin; Willa Cather and Helen Hopekirk; Paul Laurence Dunbar and R. Nathaniel Dett; and Tennyson and Sibelius.

Elenore Altman was heard in a piano recital in Jordan Hall on Friday afternoon, Jan. 7. She gave a program of works by Brahms, Beethoven, Schumann, Moniuszko-Melcer, Debussy, Stojowski and Chopin. Miss Altman revealed an exceedingly facile technique and command over beautiful tone. Especially effective were the performances of the Chopin numbers, to which subtleties of nuance and graces of rhythm lent decided charm. A musicianly poise, without loss of emotion, distinguished Miss Altman's playing.

Teachers Present Levitzki

Under the auspices of the Pianoforte Teachers' Association, Mischa Levitzki pianist, not heard in Boston for several years, gave a concert at Jordan Hall on Saturday afternoon, Jan. 8. His program consisted of the Beethoven A Major Sonata, Schumann's "Etudes Symphoniques," a Chopin group, and compositions by Debussy, Scriabin, Dohnanyi, Levitzki and Liszt. Mr. Levitzki's outstanding abilities engrossed an audience that taxed Jordan Hall almost to capacity. He astonished with his bravura playing. Most impressive were his treatment of broad tonal design, his classic sense of rhythm and feeling for proportion. He achieved a rare balance between restraint and impassioned utterance.

HENRY LEVINE.

HENRI VERBRUGGHEN GIVES SYMPHONY BY MIASKOWSKY

Spalding is Acclaimed Soloist with Minneapolis Players—Chamber Music Series Brings Fine Program

ST. PAUL, Jan. 8.—The eighth concert in the series given by the Minneapolis Symphony, Henri Verbrugghen conducting, was heard in the Municipal Auditorium on Jan. 6. Albert Spalding was the violin soloist.

A large audience assembled to hear the first local performance of Miaskowsky's Symphony, No. 6, Op. 23, and Joachim's Concerto, "in Hungarian style," for Violin, Op. 11, which, with the Overture to "The Barber of Seville," constituted the program. Of the symphony, which immediately preceded the intermission, comments seemed to indicate its too great length for sustained interest and a general lack of exhilaration in the hearing, although it was granted that "there were moments" of pleasurable experience and impressiveness incident to the faithful and informing performance by Mr. Verbrugghen and his men.

Mr. Spalding was cordially welcomed. Pride of nationality was not lacking in the fervor of his reception, although it was the artist, as such, that won the regard of his expectant auditors.

The second evening in the chamber music series, directed by Mrs. Maximilian

Mario Sponsors Opera Audition

Because Queena Mario, opera soprano, heard and was impressed by the singing of Rosalind Ruby, an employee in a New York shop, an audition at the Metropolitan Opera House was promised on Jan. 6 for the eighteen-year-old soprano from Cleveland. The story was in circulation that Miss Mario overheard the voice of the young singer, who was employed in a shop in the St. Regis Hotel. She thereupon invited her to come to her apartment and sing for her. Miss Ruby, who has studied voice, sang several arias for Miss Mario with such success that a hearing was arranged for at the opera house.

Hanson's "Lux Aeterna" Given in Holland

AMSTERDAM, Jan. 3.—The first hearing in Holland of "Lux Aeterna," a symphonic work by the American composer, Howard Hanson, was given by the Concertgebouw Orchestra recently. Pierre Monteux conducted, and the alto obbligato was well played by Frederic Denayer. The novelty impressed as the work of a skilled craftsman. Its modern scoring proved somewhat startling to a conservative audience. The program included also the Shepherd's Music from the "Christmas" Oratorio of Bach, very beautifully played. The Brahms Double Concerto was played by Louis Zimmermann and Marix Levensohn in accomplished style. Another item on the list was Saint-Saëns' Third Symphony.

DAMROSCH ENDS SERIES

Conductor Given Ovation at Last of Children's Concerts for Year

Walter Damrosch had a hearty greeting from a large audience of young folk at the last of this season's concerts for children, with the New York Symphony in Carnegie Hall last Saturday morning. On his first appearance he was hailed with tumultuous applause, as a tribute to his achievements in the past he is shortly to resign.

After the first two numbers, the Overture to "Mignon" and the "Peer Gynt" Suite—to which Mr. Damrosch gave explanatory comments—the veteran conductor made an informal speech. He dwelt in humorous vein on the large number of "obituaries" which had appeared in the newspapers since the announcement of his resignation, but insisted that, despite all this, he was enjoying "the best of health."

He spoke also of the many letters which had reached him from the young patrons of this series, who, he said, had begged him not to give up the children's events. The audience of youngsters broke into applause when he announced that this would not come to pass, and he assured them that they were the musicians of the future and must carry on traditions.

In conclusion, Mr. Damrosch touched humorously on his new metamorphosis into a guest conductor, and spoke jubilantly of his approaching span of lighter activity, "with all the fun and without any of the responsibilities."

The program included also the "Entrance of the Little Fauns" from Pierné's ballet suite, "Cydalise," and the "Scotch" Idyl from Saint-Saëns' "Henry VIII."

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Conditions of "Musical America's" \$3000 Prize Contest

MUSICAL AMERICA offers a prize of \$3000 for the best symphonic work by an American composer. The rules of the contest are as follows:

First—The contestant must be an American citizen.

Second—Contest to close April 1, 1927.

Third—Manuscripts will be in the hands of judges as soon as possible after April 1, 1927, and decision will be announced on Oct. 1, 1927.

Fourth—The prize winning symphony or symphonic work will have its first production during the musical season of 1927-1928 in New York, Boston, Chicago, Philadelphia, San Francisco and other cities.

Fifth—Publication rights, together with the rights of all kinds of reproduction by means of automatic instruments, or otherwise, are to remain the property of the composer.

Sixth—Manuscripts will be submitted under the usual terms of anonymity. Each manuscript will be marked with a motto or device. The name of the composer in a sealed envelope, having on the outside the same motto or device, will accompany the manuscript. These sealed envelopes will be placed in a safe deposit box until such time as the award is made.

Seventh—In the event that the judges should be unable to decide upon one composition as being entitled to the prize because of there being others of equal merit, "Musical America" will give similar prizes of \$3000 to each of the other successful contestants.

Eighth—In offering this prize, "Musical America's" sole concern is the advancement of American music, and its only connection with the contest will be as the transmitter of the manuscripts to the judges and as the donor of the award. No responsibility is assumed for the loss or damage of manuscripts.

No work that has been publicly performed, in whole or in part, will be considered.

Congress Library Gains Unique Treasures

Annual Report Shows Increase of 14,650 Works—Precious Volumes Indicate Trend of Early American Taste—Engel Stresses Importance of Individual Donations.

WASHINGTON, Jan. 15.—Herbert Putnam, librarian of Congress, states in his annual report for the fiscal year ended June 30, 1926, that in the music division of the Library on June 30 there were 1,007,007 musical works, while on June 30, 1925, the total was 992,357.

The accessions in the past fiscal year, according to Carl Engel, chief of the division, embrace 11,751 music copyright copies received from the Copyright Office; 720 were gifts; 1,91 were purchased; two were exchanges; 237 were transfers, and 152 were from other sources. Of the accessions for the fiscal year, 12,173 were music; 1633 were music literature and 847 were on the theory of music.

Mr. Engel, referring to the progress of his division in the last fiscal year, says: "The real cause for gratification lies in the knowledge that, constantly and systematically, there is gathered sufficient material of superior worth to uphold and strengthen the claim made for the collection, of being not only the largest in America, but one of the best equipped in the world." However, if the collection is to rank definitely with the two or three leading music libraries in Europe, and satisfy the higher needs of future scholars, much remains to be done, especially in the matter of medieval codices, early imprints, and holograph scores of the older masters. These are fields in which purchases out of government appropriations can not be made except at the prejudice of other divisions. "Therefore it is here especially that gifts from private individuals, devoted to the art and science of music, must be relied upon to assure the necessary development and ultimate standing of the collection."

Important Gifts

Among the more important gifts to the Library in the fiscal year, the following are listed:

From the American Society of Composers, Authors, and Publishers, plaster casts of the head and hand of the late Victor Herbert.

From N. S. Amstutz, Valparaiso, Ind., and his daughter, Mrs. H. R. Roberts, two volumes of miscellaneous music; one, containing first and early editions of Mozart, Haydn, Beethoven, Pleyel and Clementi; the other, containing British publications of the early nineteenth century.

From the composer, Frederick Ayres, the holograph of his Trio in D Minor for violin, 'cello and piano.

From the management of the Boston Symphony, as in former years, a bound volume containing a complete set of program books for the past season, edited by Philip Hale.

From Baron de Cartier de Marchienne, Belgian Ambassador to the United States, a copy of his paper on "Carillon music" read at the Chapel of the Intercession, New York, April 25, 1926.

From Mrs. Coolidge

From Mrs. Elizabeth Sprague Coolidge, as additions to her previous gifts of manuscripts, the holographs of the following compositions: Arthur Bliss, "Nature Mood," for piano solo; Frank Bridge, "Dweller in My Deathless Dreams," for voice and piano; Alfredo Casella, Partita, for piano and orchestra, dedicated to Mrs. Coolidge; Henry Eichheim, three of his "Oriental Impressions," for chamber orchestra, in score; C. M. Loeffler, the full score of "The Canticle of the Sun," for soprano and chamber orchestra, commissioned by Mrs. Coolidge in 1925 for the opening of the auditorium in the Library, Oct. 28, 1925; Georges Mignot, "Premier Livre de Divertissements Français," for flute, clarinet and harp; Ildebrando Pizzetti, "Tre Canzoni," for voice and string quartet, and the trio for violin, 'cello and piano, commissioned by Mrs. Coolidge in 1925 and performed for the



Carl Engel, Chief of the Music Division of the Library of Congress

first time in America at a concert in the Library, Oct. 30, 1925; Maurice Ravel, "Chansons Madécasses," for soprano, flute, 'cello and piano, dedicated to Mrs. Coolidge; David Stanley Smith, Sonata in A, Op. 51, for violin and piano.

From Oliver Ditson Company, Boston, the holograph of a piano composition, "En Carrousel," by the late Constantin Ivanowitch von Sternberg.

British Compositions

From Rev. Dr. Edmund H. Fellows, Windsor Castle, England, twenty gramophone records of Elizabethan and Tudor compositions, vocal and instrumental.

From J. Fischer & Brother, New York, holographs of the following composers: Franz C. Bornschein, Vito Carnevali, Abram Chasins, Joseph W. Clokey, James P. Dunn, Susan Dyer, Cecil Forsyth, S. R. Gains, H. B. Gaul, Cyril Jenkins, A. W. Kramer, C. McKinley, Alexander Russell, Ch. S. Skilton, Lily Strickland, A. Tremblay, R. W. Warfield, Pietro A. Yon.

From Mrs. Eleanor Everest Freer, the holograph and printed vocal score of her one-act opera, "Massimiliano"; also the

holographs of her "Modern Dances" for piano, and of a number of her songs.

From John Hall Ingham, Philadelphia, twenty-two bound volumes containing the complete program books of the Philadelphia Orchestra from 1923 to 1925. This gift fills at last what for many years has been a regrettable gap in the division's annals of American symphony orchestras.

From the National Federation of Music Clubs, Mrs. Edgar Stillman Kelley, president, an extensive card catalog of contemporary American composers. This catalog was compiled with the co-operation of the different state associations, and was prepared by Mrs. James H. Hirsch, Orlando, Fla., librarian of the Federation.

From Frederick A. Stock, conductor of the Chicago Symphony, an ornamental conductor's stand of mahogany and brass, on the occasion of the opening concert in the Library Auditorium, Oct. 28, 1925, at which Mr. Stock conducted.

From William G. A. Turner, Malden, Mass., a collection of over 200 programs, tickets, etc., offering interesting source material for the earlier musical activities of Boston.

From A. T. Witbeck, Shreveport, La.,

SINGERS HONOR CABINET IN PREMIERE AT CAPITAL

Congress Members Also Complimented by Program of Dudley Buck Group—Illustrate Anthem's Evolution

WASHINGTON, Jan. 8.—The Dudley Buck Singers of New York, gave a special concert, as a compliment to members of Congress and the Cabinet, in the Library of Congress Chamber Music Auditorium under the auspices of the Elizabeth Sprague Coolidge Foundation on the afternoon of Jan. 4.

These singers, an American edition of the English Singers, perhaps, brought charm, fine art and some splendid effects to their a cappella ensemble work. There was novelty in their performance. The program they gave was unhackneyed, and the concert, their first in Washington, was an event to be remembered.

The Dudley Buck Singers were organized with the idea of presenting the less frequently heard gems of vocal en-

semble music. Much of the music they use has been selected by Dudley Buck, singing teacher and coach of New York. from the music collection of the Library of Congress. "The Evolution of the Star-Spangled Banner," namely, "The Anacreontic Song," "Adams and Liberty," and an octet arrangement of "The Star-Spangled Banner" made for the singers by Carl Engel, chief of the music division of the Library of Congress proved tremendously worth while, historically, as showing the development of this melody. Madrigals and folk-songs on the program, many of them especially arranged for the ensemble, were exceptionally interesting.

The following compose the membership of the Dudley Buck Singers: Millicent Robinson, Alma Milstead, Adelaide de Loca, Georgia Graves, Boardman Sanchez, Henry Moeller, Frank E. Forbes, Leslie Arnold, Elsie T. Cowen was the accompanist. The Dudley Buck Singers are under the management of M. H. Hanson.

DOROTHY DE MUTH WATSON.

New Women's Chorus Is Organized in Mason City

MASON CITY, IOWA, Jan. 8.—A woman's chorus of forty-five voices has been organized under the direction of Mrs. Merl H. Sims in the music department of the Woman's Club. The chorus will assist at general meetings of the club and at community affairs. The music department has started a series of afternoon teas at the Y. W. C. A., and is working for a clubhouse. The

club enrollment is over 700, and is second in size only to the Des Moines Woman's Club in this state. B. C.

Oregon State Teachers Vote Against Registration

PORTLAND, ORE., Jan. 8.—At an adjourned meeting of the Oregon State Music Teachers' Association, a motion to present a bill in the Legislature compelling the registration of music teachers was defeated. J. F.

a volume of miscellaneous American sheet music, printed between 1820 and 1860.

From Rudolph H. Wurlitzer, Cincinnati, five handsome music stands of oak, especially made for players of chamber music, and dedicated to the use in the Library Auditorium.

From the chief of the division, together with a number of other items, a copy of the first and only edition of Liszt's "Crux. Hymne des Marins avec antienne approbative de N. T. S. P. Pie IX, paroles de M. Guichon de Grandpont. Commissaire Général de la Marine . . . Brest, 1865."

Heirloom Donated

The Misses Patty Willis and Anne Madison Washington, for their mother, Mrs. Lawrence Washington, have deposited with the division a most precious family heirloom. It consists of seven volumes of different sizes, containing miscellaneous vocal and instrumental music, printed in America and England, from ca. 1790 to 1810, as well as a number of manuscript copies of such music. These books were the property of Ann Washington (Mrs. Bushrod Washington), and were used by her successively at Walnut Farms, at "Belvidere near Richmond," and at Mount Vernon, Va. Nothing could give a more vivid and authentic picture of the musical interests that prevailed among cultured Americans at the end of the eighteenth and the beginning of the nineteenth century. The names of Gluck, Handel, Mozart, Haydn, Steibelt, Gyrowetz, Dussek, Kreutzer, Kotzeluch, Pleyel, Fiorillo, Ferrari, Paisiello, Grétry and Catel appear; with the inevitable English balladists, such as Hook, Dibdin, Kelly, Braham, including the acclimatized Mazzinghi and Corri. Even "American" composers, such as Capron and Taylor, are represented, as are also popular dance tunes of the day. Yea, there is a frolicsome German drinking song with an English translation, which, however, is apparently not literal, nor even approximate, for a fine, though unidentified hand has written on it "NB. Mrs. W. has suppressed the real reading."

This music proves, among other things, to what extent piano duets were then in favor, sonatas for two performers on one keyboard being much in demand. It also shows that in a day when printed music was not always easily obtained there was no lack of persons willing and able to copy long compositions neatly in ink.

One such copyist signed herself "Jane Charlot Blackburn," a sister of Ann Washington; "3 Sonatas for harpsichord or pianoforte with a flute or violin, by J. G. Graeff," bear the inscription "presented to Ann Washington by B. Henry Latrobe, Esq., Belvidere, May, 1797" [one of the architects of the Capitol]. Two publications, "The Battle of Maringo" and "3 Grand Sonatas of Dr. Haydn," were given to Mrs. Washington by one J. J. Probel, a pianist whose name appears on two programs cited by Mr. O. G. Sonneck in his "Early Concert Life in America." Nothing more of him is known. Perhaps at some time he gave piano lessons to the lady of the manor at Mount Vernon.

Another statement of interest is that the Library has acquired the holograph of Debussy's "Nocturnes," which "will rank hereafter among the collection's principal treasures."

ALFRED T. MARKS.

Music Fairs Announced for European Centers

TWO important musical expositions will be held in European centers this year. As already announced, Geneva will be the scene of the first international event of this sort. The dates have now been changed to extend from April 28 to May 22. Frankfurt will have a summer fair of this type from July 11 to Aug. 28. At Geneva there will be a historical show, tracing the development of instruments and notation, with important MSS. and letters of famous composers. An international contest for pianists, with a prize of 5,000 francs, will be a feature. The organizations to be heard will include the Concertgebouw under Mengelberg; the Augusteo Orchestra, under Molinari; singers from the Paris Opéra-Comique and an orchestra under Jaques-Dalcroze.

Klemperer and Visiting Orchestras Quicken Symphonic Pace

[Continued from page 1]

played two new transcriptions not previously known to New York. The Boston leader brought out "first-time" works by De Falla and Sibelius.

A New Sibelius Symphony

The Boston Symphony, Serge Koussevitzky, conductor, Carnegie Hall, Jan. 8, afternoon. The program:

Concerto for Orchestra in D, C. P. E. Bach
(Arranged by Maximilian Steinberg)
Suite from "L'Oiseau de Feu", Stravinsky
Symphony No. 7, Opus 105, Sibelius
(First time in New York)
"La Valse", Ravel

Unlike "Tapiola," the specially-commissioned work recently brought to first hearing by the New York Symphony, the Seventh Symphony of Jan Sibelius discloses the Finnish composer at something like the plenitude of his powers reached in his Fourth and Fifth Symphonies. Published in 1925, and played in Philadelphia in the spring of last year, it belongs to his latest period. With the Sixth, which Mr. Stokowski also has played in his own city but has not yet disclosed to Manhattan, it represents a Sibelius more personal, more concentrated in form, less given to nature painting than the man whose music program annotators were wont to describe as "bleak," "austere," "forbidding" and "boreal." "Tapiola," in its feeble way, reverted to the darkly pictorial. The surmise may not be an altogether just one, but it may be guessed that it was a product of the ill health which prevented the composer from going to England to conduct the Seventh Symphony at the music festival for which it is said to have been composed. But there is nothing remotely suggesting sickness or weakness in the Seventh Symphony.

Instead, there is crowded into a single movement, for the Symphony has but one, a succession of terse ideas, treated with robust mastery. Though there is no designation of key, the symphony's chief allegiance seems to be to C Major. There are numerous changes of tempo, which, within the single movement, liken themselves to the several segments of a symphony, though another composer might have styled the work a symphonic poem—perhaps even a rondo because of the recurrence of the basic material. Much is made of material in itself not of itself ingratiating, as an ascending scale passage with which the sombre Adagio of the first section begins. There is a trombone chant which is expanded by the brass choir into momentous music. Through manifold complexities and devices which are so used as to leave always the impression of directness and strength, the work moves with something of majesty to a finely-wrought final climax, that is impressive, if not deeply stirring. There is something of a "soft spot" in the middle, and the scherzo section lacks the personality of the beginning and the end. But in its entirety, this is a symphony worthy of the Sibelius whom America has come increasingly to admire. In the absence of any basis of comparison it seemed that Koussevitzky played the work superbly.

There were admirable performances also of the Bach, Ravel and Stravinsky works. Although the Berceuse and Finale of the "Fire-Bird" Suite were included in the sections listed on the printed program, the conductor chose to close with the Infernal Dance, which doubtless mystified some of his hearers. The Berceuse and Finale were not, in point of fact, included in the Suite as Stravinsky first arranged it, but were added later when he revised the orchestral group. The revised Suite omitted "The Enchanted Garden," with two other numbers, that Koussevitzky played with ravishing effect on this occasion. The Suite as listed on the program was apparently a combination of both the original and the revised. O. T.

Bach and More Bach

The Philadelphia Orchestra, Leopold Stokowski, conductor, Carnegie Hall, Jan. 4, evening. All-Bach program:

Brandenburg Concerto No. 4, in G, for Solo Violin, Two Solo Flutes and String Orchestra
Choralvorspiel, "Ich ruf zu dir, Herr Jesu Christ"
Brandenburg Concerto No. 5, in D, for Solo Violin, Solo Flute and Piano
Brandenburg Concerto No. 5, in B Flat, for Two Solo Violas, Cellos and Basses
Fantasia and Fugue in G Minor

Two new transcriptions for orchestra by the nameless Bach specialist who

contributes to the richness and variety of the Philadelphia Orchestra's programs, rather overshadowed in interest Mr. Stokowski's very substantial achievement in presenting the final three of the Brandenburg concertos, thus completing what was begun on Nov. 16, when the First, Second and Third of the six were played by this orchestra in New York.

The Choralvorspiel was added to the program too late for the erudite Lawrence Gilman to prepare his customarily illuminative program notes for it. With the Fantasia and Fugue it had an introductory performance in Philadelphia only a few days before New York was made acquainted with the grave and haunting beauty that abides in its new orchestral form. Both works can be expected to figure henceforth, like the Passacaglia and other choral preludes by the same gifted arranger. Few so-called "novelties" have been received with such wholehearted enthusiasm. The Fantasia and Fugue, whatever the exceptions taken to it by some organists and pianists insistent upon the letter as well as the spirit, may come to rival the Passacaglia—the only one of the series of transcriptions to which, if memory serves, the name of Stokowski as arranger has been formally attached in the Philadelphia programs.

The fine old tune on which the Choralvorspiel is constructed was used by Bach in at least two of the cantatas, as well as in the collection of preludes, the "Orgelbüchlein," from which, presumably, Stokowski extracted it, the orchestration conforming to the harmonic treatment of it there. As is true of many another beautiful number in the cantatas, there is here an escape from the insistent counterpoint which is but one of the glories of Bach, and which, as in the Brandenburg Concertos, can become a little burdensome when taken in large quantities. The decision to insert this lovely prelude between the Fourth and Fifth of the Concertos on this occasion was a stroke of programmatic wisdom.

The Fantasia and Fugue, best known to most concert patrons in the Liszt piano transcription—though that is by no means the only one—is one of those titanic works in which Bach transcended his medium—any medium, in fact, with which he was acquainted—for it is probable that the organ of his day was superior to any orchestral resources ever at his command. The piano transcriptions, whosoever the transcriber, are reductions of what already cried aloud for a larger gamut of expressiveness. This increased power and freedom Stokowski has given the work through scoring that is never extravagant, though it has details that plainly are the product of the modern color sense. The transcription did not escape criticism Tuesday night, in spite of the great wave of applause that swept over the audience after its heroic final pages. But some of the head-shaking may very well have been due to the actual playing of the Fugue, which certainly was in a manner that was Stokowski's own. But, such details aside, it was magnificent music, matched by a superb performance, and on this basis it will stand, will be remembered, and repetition of it will be eagerly awaited.

The three concertos brought their share of very admirable playing by soloists and ensemble. The concert master, Michel Gusikoff, was the solo violinist of the Fourth and Fifth, collaborating with W. M. Kinkaid and Joseph La Monaca, flautists, and Harry Kaufman, pianist, in the concertino passages. Louis Bailly and Samuel Lifschey were first and second viola soloists in the Sixth. Kaufman's effective, if rather modest playing of the great cadenza of the first movement of the Fifth did not fail to create the stir this marvelous music invariably does. Stokowski conducted all numbers with his left hand, the right arm being still in a sling. O. T.

Landowska and a Novelty

The Boston Symphony, Serge Koussevitzky, conductor; Wanda Landowska, harpsichordist, soloist. Carnegie Hall, Jan. 6, evening. The program:

"Eine Kleine Nachtmusik", Mozart
Concerto for Harpsichord, Flute, Oboe, Clarinet, Violin and 'Cello, De Falla
(First time in New York)
Rondo for Harpsichord and Orchestra, Mozart

Mme. Landowska

"Le Sacre du Printemps", Stravinsky

Plainly, it was a labor of love, not merely a devoir of friendship, which was

undertaken by Mme. Landowska in bringing De Falla's Concerto to the attention of the New York public a little more than two months after its first public performance anywhere, in Barcelona. The same distinguished artist was the soloist on that occasion; the conductor was Pablo Casals. But Mme. Landowska's connection with this Concerto, which was, in fact, composed especially for her, goes back to the time De Falla was working on his puppet opera, "El Retablo," four years ago. Out of consultations between virtuoso and composer at that time with respect to the harpsichord part of the opera score—played by Mme. Landowska at both the Paris and the New York performances



Wanda Landowska at the Harpsichord, from a Cartoon

of "El Retablo"—grew the novelty of the Boston Symphony program.

Turning his modernistic technic to archaic ends, the Spanish composer sought to develop further in this work the medievalism of "El Retablo"—a recent orientation that has caused Spanish commentators to regard him as a link with the old classic or ecclesiastical period of Hispanic music. In form the Concerto is a sextet, and as such is chamber music rather than a symphonic composition. The harpsichord, though it remains preponderant in the texture, is not, in fact, a solo instrument. Melodic directness is sought, and folk-lore has been drawn upon for some of the material.

Mme. Landowska has written in some programmatic comment that the results are austere and aristocratic. Certainly, on this occasion they sounded neither frivolous nor banal. But the concerto left, at first hearing, no haunting memories of beauty, austere, aristocratic or otherwise. It sounded operose and manufactured, with no such afflatus as the final pages of "El Retablo"—where De Falla reached his highest level; perhaps even transcended himself. Nor was the work at all grateful for Mme. Landowska's treasured instrument. It supplied color and background, but in so large an auditorium much of its detail was obscured or lost.

The Mozart Rondo which followed—the Finale of the D Major Concerto, K 451, which pianists have found almost equally suitable for the later instrument—provided the soloist with the very opportunities the De Falla work denied, and she touched its every phrase with the magic of an art at once caressive and coruscating with the flash of tiny brilliants. Hers, and Mozart's, were the honors of the evening. Nothing could have been more beautifully polished than the accompaniment Koussevitzky provided for the Rondo, and his achievement of the Serenade was as exquisite in its control of dynamics as it was lilting in its lyric flow. The Koussevitzky pianissimo remains something at which to marvel.

But whether because "Le Sacre du Printemps" has outworn its primordialism, or because there was an over-nicety in the delineation of some of its details, the Stravinsky shocker with which the program closed seemed shorn of much of its former excitement. There was again no denying the power of some of its pages; but others seemed to this reviewer to be tedious and repetitious and—to put it bluntly—mere padding that was perilously near empty drivel. O. T.

Klemperer Returns

The New York Symphony, Otto Klemperer, guest-conductor. Carnegie

Hall, Jan. 7, evening. The program:

Symphonic Poem, "Don Juan", Strauss
Nocturne, "Fêtes", Debussy
Alborado del Gracioso, Ravel
Symphony No. 1, in C Minor, Brahms

Mr. Klemperer began his second season with the New York Symphony, as may be seen, with a well-contrasted and interesting program. It seemed a pity that he had not reversed the positions of the Strauss tone poem and the symphony, but apart from that, nothing can be said but praise in respect of the choice itself.

It may or may not be true, but to the reviewer, it seemed that Mr. Klemperer gave, at this concert, a more finished and more personal performance than he had last year. The matter of his disdaining a platform and a score is a mere detail. He is tall enough, apparently, to sit down and still be seen, and after all, there are other conductors who can lead an entire concert without a score. Perhaps it will some day be the rule. There was, whatever the reason, throughout, a quality of carefulness of detail that was especially happy in its result.

The "Don Juan" was a fine performance, one of the best the work has had here in some time. There were roughnesses of tone and some rather violent contrasts in the matter of dynamics, but they all seemed well considered and in keeping with the piece itself. Something of this same quality, however, spilled over into the "Fêtes" which followed, where it was less effective giving the impression of over-niceness. It was a Teutonized Debussy but interesting, withal. The Ravel number, a transcription by the composer of a section of a suite for piano entitled "Miroirs" is not intrinsically an interesting work and beyond showing some clever instrumentation which Mr. Klemperer admirably brought out, it seemed scarcely worth the trouble.

In the Symphony, Mr. Klemperer did some things of great beauty and his whole conception of the work was scholarly and musicianly. J. A. H.

Mengelberg's "Farewell"

The New York Philharmonic, Willera Mengelberg, conductor; Carnegie Hall, Jan. 9, afternoon. The program:

Symphony in B Flat Major, J. C. Bach
(Arranged by Fritz Stein)
Prelude to Act II of "Gwendoline," Chabrier

"Salome's Dance", Richard Strauss
Symphony No. 5, Beethoven

At this concert the yearly festive speeding of Mr. Mengelberg on his return to Amsterdam, after a successful autumn season at the head of the orchestra, held the most sensational interest. After the intermission he was presented with a huge wreath and a basket of flowers, and he bowed benevolently above the blooms for several minutes to prolonged applause. At the end he was recalled repeatedly.

Finally, with the players on their feet, he made a brief speech. He expressed gratitude to the audiences; shared a confidence that his work with the orchestra this season had been an artistic satisfaction that he would never forget, and voiced a hope that he would see all his old friends here again next season.

The program was not one to create unwonted quickening of pulses. The nearest approach to novelty was found in the Chabrier excerpt, from an opera recently revived with success in Paris. This Prelude is not a little tinged with Wagnerian idiom, the first measures in particular suggesting the bitter-sweet surges of "Tristan." Later it settled down into Gallic lyricism, always pleasing but lacking very pronounced emotional force.

The Bach number was as satisfying as any item on the list. The Stein arrangement is doubtless to blame if the "Symphony" sounded last week rather "modernized," but the final section has the true Bachian stamp. It was beautifully played, with fine modelling of phrase and gradation of tone. The Strauss number, despite its overdressed disguise and pseudo-Orientalisms, is at bottom a bourgeois Teutonic waltz. Mr. Mengelberg brought out all its heavy seductiveness with virtuoso effect.

The Beethoven Symphony excelled in the treatment of the Andante and Scherzo, though elsewhere there was at times a feeling of too great stage-managing; virtuosity pushed to the nth degree. The public response was, as anticipated, of ovational warmth. R. M. K.

"IF THERE WERE TO BE TWO"—



"If we were told that we could hear but one player of the violin in a season, that one would, more or less, of course, be Fritz Kreisler. But if there were to be two, the second would be Paul Kochanski."

IRVING WEIL,
NEW YORK JOURNAL.



The following excerpts, to which we invite your attention, illustrates the unanimous acclaim accorded Mr. Kochanski again this season:

Irving Weil, *New York Journal*, November 2, 1926.

His technic was brilliant in some of the most difficult fiddle feats within the possibilities of bow and fingers. His tone glowed. And there was an intelligence and an aristocratic distinction to his playing unmatched by any other than Kreisler.

New York Herald Tribune, October 31, 1926.

He is a virtuoso and a master of beautiful tones; but he is first of all an interpreter, a musician of fine and aristocratic taste.

New York Sun, November 1, 1926.

His tone was brilliant Saturday, unusually filling and warm in the expanses of Carnegie Hall. His keen sense of color, his inimitable feeling for rhythm were everywhere evident.

AS SOLOIST WITH NEW YORK SYMPHONY ORCHESTRA

Washington Post, November 10, 1926.

With his golden-voiced instrument he produced many magic effects of tone and a succession of color contrasts which charmed his audience. Outstanding in the movement of the concerto was the andante with its lyric measures rippling like echoes from the soul of music itself.

W. G. Owst, *Baltimore Sun*, November 11, 1926.

It was almost a revelation to hear Bach presented as he presented it. The whole soul of Bach was laid bare and a more musicianly interpretation it would be difficult to conceive. Again the artist was most happy in his presentation of the Ravel work, the introductory cadenza affording him a fine opportunity to show, by unaccompanied work, what a really great artist he is.

Philadelphia Inquirer, November 12, 1926.

In Ravel's Gypsy Rhapsody for violin and orchestra Mr. Kochanski surpassed himself, playing long passages of double stops unaccompanied, flashing through pizzicato and left-hand pizzicato, he did wonders in the face of terrific technical difficulties, and was compelled to return again and again before the audience was satisfied.

Olga Samaroff, *New York Evening Post*, November 13, 1926.

This piece of remarkable violin playing met with a reception which proved once more Mr. Kochanski's undisputed place in the affections of the New York public.

ON FIRST APPEARANCES

K. D., *Flint (Mich.) Daily Journal*, November 2, 1926.

By reputation only has Kochanski been known here, and no one was prepared for the virtuosity, the richness of the music which tumbled out into what after the first moments was a profound hush, each listener waiting breathlessly for the ensuing surprise and delight.

M. E. P., *Salt Lake Tribune*, December 3, 1926.

From the rendition of his first concerto, Kochanski held his audience spellbound, and as the exquisite tones of his \$20,000 Stradivarius, novitated by the artist's remarkable virtuosity, floated through the stillness of the well-filled auditorium, the spell deepened almost into enchantment.

Reservations for Season 1927-1928 now being received

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Concert Activities Resume Up-Grade to Greet New Year

Recitals Gain Impetus for Busiest Month of Season—Pianists Far Out-Number Other Artists During Past Week—Cortot Wins Fresh Laurels at Farewell Appearance—Eva Gauthier Gives Interesting Retrospective Program—Kreutzer Strengthens Good Impression in First Recital



AFTER the holiday dol-drum, the concert activities in Manhattan are reviving again for what is usually the busiest month of the season, and which undoubtedly, this year, will be no exception. Pianists were far in advance of any other type of artists during the week and, strange to say, most of them were very good. Gabriel Fenyves, a Hungarian newcomer, made a good impression and Leonid Kreutzer, who had been heard with orchestra, proved his mettle in a solo recital program. Moriz Rosenthal won much applause as co-soloist at the Biltmore with Queena Mario and Dorothea Flexer, both of the Metropolitan. Eva Gauthier, in her second recital of the season, picked her program from songs to which she had given first New York performances in her various appearances here during seven seasons.

Fenyves' Début

Hungary donated a new name to the pianistic roster in Gabriel Fenyves, who gave his first New York recital on Monday evening, Jan. 3, in Town Hall. He came by way of Minneapolis, where he teaches in a music school.

Bach, in the Prelude and Fugue in F Minor, and Scarlatti, in the F Major Sonata, fared better in Mr. Fenyves' hands than did Chopin in the B Flat Minor Sonata. The Scarlatti composition was better suited to Mr. Fenyves' style than the other classics he chose to present. In his temperament there is a touch of individualistic poetry, and lightness and fleetness are cardinal features of his technic. With this equipment he was certain to make a delightful scherzo of the Scarlatti and there was ample variety of nuance within the small range that it represented.

Mr. Fenyves' idea of how the recurrent Chopin sonata should go might be commended for its originality if it had not been a dull performance. The tempo in three of the movements was consistently slow, and for contrast, Mr. Fenyves frequently upset the proportions by sudden accelerations and ritardandos. However, the heavy-handed playing of this

was in one or two places touched with imagination.

In his second group—"Il pleut dans la ville" and "Allegro giocoso," by Kodály; "Evening in the Country" and "Bear Dance," by Bartok, and Liszt's Twelfth Rhapsody—Mr. Fenyves' racial kinship showed itself in the distinctive color he gave to the music. The four modern compositions he played with the satisfaction of authority. Albeniz' "Suite Espagnole" ended the printed lists. S. M.

Leonora Cortez Plays

Leonora Cortez set a big task for herself when she attempted to play the Handel-Brahms Variations and Fugue in Aeolian Hall on the evening of Jan. 3, her first appearance in New York this season. Miss Cortez' former appearances here have impressed by virtue of the dash and bravura in her style, but Brahms called for more when he took that theme of Handel's and molded it into some of the most penetrating music he ever gave to the keyboard. Miss Cortez did achieve success in portions of the Variations, but for the most part, it lacked variety, and touched only the surface of the musical store.

Certain compositions in the second and third groups were better suited to her manner—"Fileuses près de Carantec," by Rhené-Baton; "El Albaicin" from Albeniz' "Iberia," and "Waldesrauschen" and "Feux Follets" by Liszt. Her fleet fingers negotiated these easily.

She had the cordial encouragement of her audience. E. H. F.

Gordon and Gordon

A versatile pair of entertainers are Nina and Westall Gordon who displayed their various and sundry talents in recital Tuesday evening, Jan. 4, in Town Hall. Mr. Gordon, tenor, cellist and composer, did his turn first, sang lyrically and lovingly, songs by Coningsby Clark, Massenet, Roger Quilter and Joseph Robinson. Mrs. Gordon played his accompaniments and then went on to sing, more exactly, to interpret, in her own right. Mr. Gordon sang two more groups alone, one of them made up of songs of his own composition, for which he played his own 'cello obbligati. Mrs. Gordon presented more divertissements, an exceedingly clever arrangement of "Three Blind Mice" in the manners of Liszt, Mozart, Chopin, Mendelssohn, Mascagni, Handel, Sousa and Rachmaninoff and impersonations of Gertrude Lawrence, Beatrice Lillie, Irene Bordoni, Dame Melba and Harry Lauder. Their final number was a group of duets, "A Little House, A Little Town" and "Some of the Time" by Charles Couvillier and Mr. Gordon's "One Little Dream of Love." The evening needless to say, savored more of the music halls than of the more formal recital atmosphere. Perhaps for that very reason the audience seemed to have and be having an uproariously good time. E. A.

Nadia Reisenberg Returns

Among pianists of the gentle sex whose appearances can be anticipated not only without trepidation but with more than a modicum of enjoyment is

Nadia Reisenberg who returned to Aeolian Hall for a recital on the evening of Jan. 4. Miss Reisenberg played an interesting and unhackneyed list which began with a Bach Fugue and Schubert's A Major Sonata, Op. 120, included Godowsky's transcription of Bach's D Minor 'Cello Suite and a group of short pieces, and was brought to a close by Balakireff's "Islamey."

Miss Reisenberg did her most enjoyable playing in the Bach arrangement, which gave her opportunities to display the many sides of her excellent equipment as well as her taste and musicianship, which are unusual. Her graceful treatment of the lovely Sarabande was especially worthy of the greatest admiration.

Chopin's A Flat Study from the "Trois Nouvelles Etudes" came off with first honors in the group, though Liszt's D Flat Concert Study, which she played without the ad. lib. measures, was also toneful creation if at times bordering on the perfunctory. "Islamey," while a remarkable technical feat, was lacking in imagination and color. It was much more a great many notes played very rapidly than it was a picture of Islamic fantasy. Encores were neatly performed bits which were clamantly rewarded. The audience was sizeable and enthusiastic. W. S.

Mr. Cortot's Recital

If anything has been needed to establish Alfred Cortot firmly among the masters of the day (and nothing ever has) the farewell recital which he gave in Aeolian Hall on the afternoon of Jan. 5, would have sufficed. By "master" one does not necessarily and exclusively describe Mr. Cortot as a pianist. His mastery of a much greater art than concerns only the keyboard. One refers to the art of music-making, which hardly ever flourishes in the concert hall. Few there are who play with the selfless devotion to an ideal that is so glowingly characteristic of Mr. Cortot's expositions.

The much mooted D Minor Concerto of Vivaldi, which is still occasionally attributed erroneously to W. F. Bach, began the afternoon, in an unfamiliar adaptation by Mr. Cortot differing from the J. S. Bach transcription mainly in the disposition of certain effects to different registers. In this Mr. Cortot proved himself capable of performing with a broad, sturdy style dissociated, through experience, with French pianists. He achieved in it tremendous climaxes which never strained his instrument's resources.

Mr. Cortot followed his genuflection to the tradition of beginning programs with "old" music with twelve Chopin Studies, culled from both Study-bearing opuses. He resisted, in them, the temptation to shine in virtuosic glory, played them for the music they contain. Outstanding were the big A Minor Etude—possibly the finest performance of it to be heard today—and the C Minor from Op. 10. Admirable, also, the daintiness of the Study on the Black Keys, the complaining piece in E Flat Minor. Perhaps

there was a profusion of sentiment in the not unsentimental E Major essay.

The first movement, at least, of the B Flat Minor Sonata was magnificently done. The remainder of the work, which is being played this season as though it were Chopin's centennial, received uneven treatment, being in the main unsatisfactory.

The entire Twelve Preludes from Debussy's first book concluded the list with Mr. Cortot at his very best. One felt, as these were brought forth, tinted etchings all, that Mr. Cortot was saying everything that lay in them to be said. Of particular beauty were "Ce qu'a vu le Vent de l'Ouest," "Les Sons et les Parfums tourment dans l'air du soir" and "Voiles."

Extras were arrangements of the Bach Arioso and Brahms' Wiegandlied, a Chopin Valse, the Saint-Saëns Bourrée for the left hand, and the Seguidilla of Albeniz. The audience filled the hall, remained to hiss the stage hand who closed the piano, remained till Mr. Cortot appeared in his overcoat to wave goodbye. W. S.

Eva Gauthier Recollects

"A backward glance over main-traveled roads" is a motto only partially applicable to the program presented by Eva Gauthier in the Town Hall on the evening of Jan. 5, at her second recital of the season. Her attitude was retrospective, for she selected the twenty-two songs on her list from the two hundred she has introduced to New York during the last nine years, but no one can say that Miss Gauthier has ever followed a trodden path—much less a road. She has always blazed a trail of her own through the lyric literature of the past and present. On this evening, she happily retraced part of the winding way, and her auditors went with her gladly.

Beginning with a group of five folk-songs—Hebraic, French, Hungarian and Scotch—arranged by Ravel, Bax, Bartók, Vaughn Williams and Respighi, Miss Gauthier proceeded with a modern French group: Delage's "Lahore," Debussy's "L'Eventail," Ravel's "Ronsard à son Ame" and "Nicolette," Milhaud's "Chant de la Nourrice" and Honegger's "Les Cloches."

Next came the turn of American composers: Charles Griffes ("Waikiki"), John Carpenter ("Le Petit Cimetière"), Carl Engel ("Opal"), Wintter Watts ("Wings of Night") and Bainbridge Crist ("Leila"). The closing miscellaneous group contained Stravinsky's "Myosotis," Tanieiev's "The Fountain," Marx's "Valse de Chopin," Respighi's "Nevicata," Bliss' "The Buckle" and De Falla's "Seguedille."

To the reading of these songs Miss Gauthier brought her recognized gifts as an intelligent interpreter and an intuitive artist. Save for the strain evident in a few high notes, her voice was in excellent condition—supple, warm and pure in tone. The interested auditors, continually appreciative, increased their demonstrations toward the end, insisting

[Continued on page 23]

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Mobile, Ala. December 15, 1926

Civic Concert Service Inc.,

Auditorium Tower, Chicago, Ill.

Edith Mason captured Mobile last night. It was a most remarkable recital and one which will absolutely insure the future success of civic music here. The memory of the evening will linger with us a long time as one of our most wonderful experiences in music in Mobile. As great as is her art equally so is her personality and charm.

C. A. L. JOHNSTONE
President Civic Music Association.

Mobile, Ala., December 15, 1926

Civic Concert Service, Inc.

Auditorium Tower.

Chicago, Ill.

Gentlemen:—

I am enclosing herein check, drawn by the Merchants Bank of Mobile, on the Chase National Bank of New York, for \$1,250, to pay you for the Recital given here last night by Miss Edith Mason. I should have sent this check to you yesterday, but owing to the great rush of details, could not get it off.

As I wired you, Edith Mason captured Mobile at the recital. Everyone said that in addition to her wonderful artistic ability, she has the most remarkable charm and personality. Almost immediately after her appearance on the stage you could see that the audience was with her in every thing she did.

Someone said this morning that if she could appear today as a box office attraction the same crowd would go back and take others with them, making a standing room house.

I feel that we were most fortunate in having been able to get Miss Mason for the premiere of the Civic Music Association here. We are gratified and pleased, not only with the success of the evening, but with everything that has occurred so far between your office and us.

I believe Miss Mason's great success, last night, is going to make the Civic Music Association here not only permanent but one which will grow rapidly from year to year.

With regards, I am

Very truly yours,

(Signed) C. A. L. Johnstone,
President, Civic Music Assn.



"Mason an incomparable Micaela. Her voice is remarkably beautiful."—Eugene Stinson, *Chicago Journal*, Nov. 23, 1926.

"Edith Mason as Martha gave one of the best performances she has ever done in Chicago. Mason sings a new name for Carmen—Should be 'Micaela' with her in that role!"—Edward Moore, *Chicago Daily Tribune*, Dec. 23, 1926.

"Mason, the possessor of the most beautiful lyric soprano on the stage."—Herman Devries, *Chicago Evening American*, Nov. 11, 1926.

"Mason sang beautifully. Tone was lovely. It was just what is meant by lyric singing. You will not find anything finer. The top notch of the art." — Karleton Hackett, *Chicago Evening Post*, Nov. 23, 1926.

"Mason's vocal timbre purer than ever before. She gave one of the most brilliant interpretations of this difficult lyric soprano role that we have ever heard."—Maurice Rosenfeld, *Chicago Daily News*, Nov. 23, 1926.

"Edith Mason's perfect song."—*Chicago Herald and Examiner*.

Concert Management
Civic Concert Service, Inc.
Auditorium Bldg., Chicago

Philadelphia Hears Opera by Civic and Visiting Casts

[Continued from page 1]

Johnson, Burnett Holland, Louis Metzinger, A. W. De Long and Magnus Schilling. Alexander Smallens conducted with a master hand.

Under the same inspiring direction "Cavalleria Rusticana" received a stirring performance, with Rhea Toniolo, lent by the Philadelphia-La Scala Opera Company, as Santuzza; Norbert Adler, as Turiddu, and Piotr Wiza as Alfio; Lena Bruckner, as Lola, and Charlotte Hausmann as Mamma Lucia.

The divertissements, devised by Florence Cowanova, included "Valse Elegante," "Hungarian" Rhapsody, "The Silver Hoop," a *pas de deux*, "Mercury," "Le Cygne Noir," "The Dancing Slave," and "Russian Carnival." They introduced Amay Ackerman, Grace Chamberlin, Mercedes Raspa, Albert Ballendorf, Lillian Houck, Sophia Wysocka, Eric Bottonly, Nancy Leslie, Gladys Bernstein, Florence Zappley and Frank Turner as chief performers. There was a large and responsive audience.

An opulent performance of Spontini's venerable opera, "La Vestale," was presented by the Metropolitan Company at the Academy of Music on Jan. 4. The production exemplified with signal brilliancy the resources of the organization. Historically, if scarcely from the standpoint of artistry of intrinsic substance, the performance was worth while. The Philadelphia public, moreover, took pleasure in the gorgeous, eye-filling spectacle, first offered to Broadway in this form last season, and in the assemblage of brilliant vocalists, the admirable concerted singing and the colorful ballets.

The weak spots in the fluent score of Spontini, reputed Napoleon's favorite operatic composer, are not too flagrant to be pardoned in an environment of expert interpretive craftsmanship. While the ballet airs and certain of the passages intended to be stirring in the grand manner are, on revival, ineffectual and inadequate, there are other moments in the score which are decidedly worth saving. "La Vestale" expresses no towering

genius, rather a good workman with lofty esthetic ideals.

The presentation was superb on most counts, Rosa Ponselle, in glorious voice, carrying off the chief honors of the small cast of principals. Her impersonation of the hapless but eventually exalted Giulia had dignity and sincerity and carried pictorial conviction. Giacomo Lauri-Volpi was an attractive figure as Licinio, but vocally he was not at his best. There were excellent performances by Mario Basiola as Cinnia; Ezio Pinza, the new bass, as the Pontifex Maximus; Marion Telva, as the High Priestess, and Louis D'Angelo, as a Consul.

The chorus work was of the highest quality, the picturesque dances and massed groupings were the products of masterly direction, while the Urban sets recaptured the splendor and stateliness of the ancient Rome.

Tullio Serafin extracted every increment of surviving merit from the old score. The capacity audience accepted this really memorable production with enthusiasm.

H. T. CRAVEN.

Montclair Looks Into "Looking Glass"

MONTCLAIR, N. J., Jan. 8.—The New York Symphony, under Walter Damrosch, delighted a large audience in the Montclair High School Auditorium on a recent afternoon, despite inclement weather. The program consisted of music in varied styles, the numbers being made more interesting by Mr. Damrosch's explanations. Best liked of all was Deems Taylor's "Through the Looking Glass"; peals of laughter came from young people who were amused by the death of the *Jabberwock* and the misfortunes of the *White Knight*. The concert was given under the auspices of Unity Institute.

P. G.

Minneapolis Symphony will Play in N. Y.

The Minneapolis Symphony, with Henry Verbrugghen as conductor, will give a concert in Carnegie Hall on Monday evening, Feb. 7, under the auspices of the Symphony Society of New York. This orchestra, under Mr. Verbrugghen, was last heard here three seasons ago. The New York concert is one of a series which is being given in a tour of the East.

ORCHESTRAL EVENT PLEASES BALTIMORE

New York Philharmonic and Cortot Concerts Are Outstanding

BALTIMORE, Jan. 8.—Willem Mengelberg asserted his magnetic powers in the presentation of the Wagner-Bethoven program given by the New York Philharmonic Society, Wednesday evening, Jan. 5, in the Lyric. This was the second concert of the local course, which is under the management of William Albaugh. The attendance represented musical and fashionable circles, and it was interesting to note that this large audience gave marked attention to the symphonic program. This, doubtless, was due to the conductor's interpretations of the preludes to "Die Meistersinger," "Lohengrin" and "Tristan and Isolde." The Fifth Symphony was read with individual conception; through this interpretation there were traced vigor and stalwart outlines of thematic material.

Alfred Cortot, pianist, appeared in the Lyric on Jan. 4, under the local auspices of the Albaugh Bureau of Concerts. The program contained the "Etudes Symphoniques" of Schumann, Chopin's Sonata in B Flat Minor, the "Children's Corner" of Debussy and Moussorgsky's "Pictures from an Exhibition." In these compositions the artist found expressive outlet for his skill and disclosed a poetic comprehension that made a strong appeal. Encores were generously given.

The ninth Peabody recital, Jan. 7, was given by Alfredo Oswald, pianist, and Bart Wirtz, cellist, members of the faculty of the Peabody Conservatory. Mr. Oswald began the program with Bach's Toccata and Fugue in D Minor, following this with a romantic interpretation of six intermezzi by Robert Schumann. A feature of the program was the initial hearing of the cello and piano sonata fantasia written by H. Oswald, the Brazilian composer, father of the pianist. This work, and a group of the same composer's pieces for piano, served to in-

terest the hearers in idiomatic, harmonic devices and pulsating rhythms.

The Baltimore Music Club, Mrs. Harry C. Primrose, president, gave its members opportunity of hearing Elias Breeskin, violinist, who was guest artist presenting a program of attractive compositions, with the assistance of Earl Truxell at the piano, on Jan. 8 in the Hotel Emerson. Mr. Breeskin has been a favorite with Baltimore audiences since his youth, and this reappearance after a prolonged absence disclosed his mature growth. His readings were based on sincere expression, and his command of the violin permitted the attaining of many effects. The excellent support given by the accompanist aided the artist in sustaining the mood of each composition.

Mr. Breeskin and Mr. Truxell gave a private recital in the evening at the home of Dr. and Mrs. Alfred L. Dohme, the program consisting of the Grieg Sonata in C Minor, Zimbalist's Suite and Godowsky's pieces. The pianist gave pleasure with his delightful Valse and a Minuet by Borgen.

Mary Lewis and Edward Johnson Give Pittsburgh Concert

PITTSBURGH, Jan. 8.—Edward Johnson, tenor, and Mary Lewis, soprano, both of the Metropolitan Opera Company, gave a joint recital in Syria Mosque on Jan. 4, under the local management of May Beegle. Mr. Johnson renewed old acquaintances here, having appeared in opera as well as in recital. His voice is a beautiful one and he entranced his hearers. Miss Lewis, making her first Pittsburgh appearance, captivated the audience, and both artists were compelled to respond to many encores. Their program contained operatic excerpts as well as songs. American composers were well represented. For the final group, the two artists joined in singing several numbers from "La Bohème," giving a large portion of the first act. They were repeatedly recalled. Ellmer Zoller, at the piano, accompanied in his usual efficient style.

W. E. B.

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Brought his audience to a pitch of enthusiasm epoch-making in local annals—Chicago Daily Journal.
Szigeti in real triumph—Toledo Blade.
Brought back for half a dozen bows—Detroit Evening Times.
Received a greater degree of personal applause from the orchestra than any artist on record—Cincinnati Times Star.

CRITICS? THE SAME EFFECT
(Leaflet of Recent Reviews on Request)

Baldwin Piano

STEINWAY HALL
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Columbia Records

Chicago Concerts Increase in Volume

Holiday Lull Is Followed by General Rally—Schedule Includes Appearances of Celebrated Singers and Players

CHICAGO, Jan. 8.—The concert schedule here rallied, after its holiday apathy, with last Sunday afternoon's concerts, given by Marguerite D'Alvarez, Marguerite Melville Liszniewska, Clara Larsen and Mildred Dilling. Other events of interest also took place.

D'Alvarez Sings Jazz

Mme. D'Alvarez proffered Chicagoans a taste of her style in jazz, at the conclusion of her Orchestra Hall program on Jan. 2. For this, as for the earlier portions of her admirably interpreted program, she had the assistance of Morton Howard as an expert accompanist who is, perhaps, too fine a musician to give his playing the true jazz inflection. The renowned contralto used her richly colored voice in highly effective delivery of some Spanish songs and more familiar concert material. Her singing of songs by Kern and Gershwin proved interesting as an experiment, even though that experiment had not an altogether positive outcome. Mme. D'Alvarez did succeed in making clear the interesting vocal line many jazz songs have long been recognized as boasting, and she even lent her delivery of them some restrained traces of the typical physical restlessness which so suitably bespeaks the nervousness of the jazz style itself. But she could not hide the fact that the words, upon which she expended such marvelous diction as she always achieves, are sickeningly trivial as the starting point for an artistic performance; nor could she successfully assume the appropriate vulgarity of frankness which is, after all, the essential spirit of jazz.

Liszniewska Plays

Mme. Liszniewska, playing the piano in the Studebaker Theater on Jan. 2,

made up her four groups alternatively of the works of Brahms and Debussy, a thoughtful choice quite suggestive of the inwardness of her pianistic style. Beginning with the favorite Brahms Sonata, Mme. Liszniewska disclosed at once the delicacy of her feeling, its searching discrimination and the fundamental femininity of its direction. In the impressionistic works which followed this generally sterner masterpiece, she made known to a grateful audience the fascinating breadth and refinement of her fancy, as well as the exquisite quality of her workmanship.

Clara Larsen Appears

Clara Larsen, a young Bostonian who played in the Goodman Theater on Jan. 2, presented herself as one of the most finished and individual new pianists recent seasons have brought to this city. Her program, beginning with a miscellany from Haydn, Bach, Chopin and Brahms, paved the way for a warm and enlightening performance of the Franck Prelude, Chorale and Fugue. At the close of her program, the pianist lent the brilliance, power and distinction which are at her easy command to a flashing performance of a group containing Griffes' "Two Tone Pictures," "The Fountain of Acqua Paola" and Debussy's Prélude in A Minor. The technical completeness and the interpretative energy of her performance were equally admirable.

Harp Music Presented

Mildred Dilling, a resourceful and very enjoyable harpist, brought variety to the program in which she was heard in the Playhouse on Jan. 2 by enlisting the assistance of Phillip B. McDermott, pianist, in some ensemble numbers, including the Introduction et Allegro of Ravel. As soloist, she had a similar understanding of the need for an en-

livening style, and of a tone of unwonted range of color, for an instrument of comparatively limited capacities. In this regard, and in matters of technic, Miss Dilling's performance was triumphant.

Novaes-Thomas Recital

Guimar Novaes and John Charles Thomas, in the friendly rivalry of a joint appearance in Orchestra Hall on Jan. 4, were accorded equal adulation by a large and interested audience. Mme. Novaes, after an illuminating performance of Chopin's B Flat Minor Sonata, delighted her audience with some delectable novelties by Poulenc and Niemann. At her third appearance, she played music by Villa-Lobos, Busoni and Strauss, preparatory to a glittering performance of Godowsky's "Fledermaus" transcription. In taste, feeling and workmanship, she met the high standards she has taught one to hold for her.

Mr. Thomas, singing a variety of music, from Peri to Ravel and from Brahms to Tod Galloway, exerted his rich and pliant voice in a delivery of material, which, however diverse, had the continued impress of his own dominant style. In diction, tone coloring and in his mastery of his public, Mr. Thomas was both unflinchingly successful and courageous enough to set some traditions at naught. Francis de Bourguignon was his accompanist.

Song Recitals Enjoyed

Floyd Jones, tenor, was heard in two programs in the Fine Arts Recital Hall, on Jan. 6 and 7. At each concert Mr. Jones addressed his audience on "Why I am an 'Evangelistic' Singer." In classical, religious, oratorio and light opera material, Mr. Jones' accompanied by Rhea Roach Shelters, disclosed an excellent quality of voice, suitable schooling and the ability to please his audience.

Ambrose Wyrick, tenor, was heard in a popular recital in Orchestral Hall on Jan. 6, closing his list with Flannery's effective, "The Angelus." Mr. Wyrick was assisted by the Symphonic Trio—Wally Heymar, violinist; Lillian Pringle, cellist, and Esther Arenson, pianist. The first two also were heard in solo

Weingartner Urges Musical "League of Nations"

VIENNA, Jan. 3.—Felix Weingartner has addressed to the League of Nations a communication on "International Relations from the Musical Point of View," according to a recent report. He urges the publication of an *International Review of Music*, translated at least into four languages. This should, he asserts, be independent of schools and musical factions. It should be issued by an international committee, more tolerant in its views than "the ordinary critic," who, he says, "often judges productions in a few rapid words and after a single hearing." His plan also looks toward the lowering of barriers "which prevent the common man from enjoying Art."

groups. Mr. Wyrick's accompanist was Albert Heilman.

The W. W. Kimball Company's series of free Friday noon recitals, in Kimball Hall, was resumed after a holiday hiatus yesterday afternoon, with Theodore Kittay, tenor, as soloist.

EUGENE STINSON.

New Bangor Club Named in Honor of William R. Chapman

BANGOR, ME., Jan. 8.—Bangor has a new music club. It is called the William R. Chapman Music Club in honor of Dr. William R. Chapman, conductor and founder of the Maine Music Festivals. It is composed of young boys and girls and is affiliated with the National and State Federations. It was organized under the leadership of Mary Hayford, assisted by Agnes Ebbeson. An orchestra of twenty pieces, with Linwood Bowen as leader, has been organized. This will be enlarged from time to time, and will take an active part in the meetings. Recently, a specially arranged Christmas program was given under the direction of Viola Duren and Jack Bell in Andrews Music Hall.

J. L. B.

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Photo by G. Maillard Kessler

"We doubt whether the older generation can recall his superior."

Boston Globe, Feb. 20, 1926.

Mr. Stratton sang six times with the Boston Symphony Orchestra last season and has been engaged for another pair of appearances this spring.

Steinway Hall
New York

CHARLES STRATTON Tenor

Soloist with New York Philharmonic Orchestra, Willem Mengelberg conducting, in Casella's "La Giara," New York City, Nov. 4 and 5, 1926; Philadelphia, Nov. 15; Washington, D. C., Nov. 16; Baltimore, Nov. 17.

"Charles Stratton sang the Sicilian folk-song in the Nocturne very well."

New York Evening Post

"The tenor solo was sung with clarity and feeling by Charles Stratton."

Philadelphia Bulletin

"The solo was effectively given by Charles Stratton, who has a fine, sympathetic voice."

Philadelphia Record

"Perhaps the most enthusiastically received of the various numbers was the Nocturne in which Charles Stratton sang the folk-song."

Washington Evening Star

"The work of Charles Stratton, tenor soloist, deserves high commendation. He gave poignancy and meaning to the Sicilian folk-song and made the Nocturne outstanding among the movements of the suite."

Washington Post

"Charles Stratton has a tenor voice of the heroic type, warm, and naturally free. He entered into the spirit of the folk-song and sang it with great gusto."

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Philadelphia



CARL FRIEDBERG

SOLOIST with the New York Friends of Music, Artur Bodanzky conducting, Dec. 19, 1926. "Carl Friedberg played the Beethoven C major concerto with great simplicity, with splendid musical and pianistic qualities, among which especial mention must be made of a crystalline clarity and a subtle use of the pure piano tone—without pedal—which made his passage work stand out against the orchestra background like an exquisitely wrought arabesque."—Olga Samaroff, *New York Evening Post*.

SOLOIST with the New York Philharmonic Orchestra, Willem Mengelberg conducting, Dec. 2 and 3, 1926. "He played with commanding authority."—Olin Downes, *New York Times*.

"The concerto was admirably played. Mr. Friedberg's splendid musicianship was evident throughout and the wonderful slow movement has never sounded more spiritual or more profoundly moving than under the hands of this sensitive artist. The last movement had uncommon brilliancy and the performance won enthusiastic response from the audience."—*Evening Post*.

SOLOIST with the Portland Symphony Orchestra, Willem van Hoogstraten conducting, Nov. 15, 1926. "Musical Portland acclaimed Carl Friedberg, illustrious pianist, when he made his debut here with the orchestra. This distinguished virtuoso has the rare gift of executing a solo part without overshadowing the orchestra and at the same time of revealing his own refined and flawless playing."—*Portland Morning Oregonian*.

SOLOIST with the Cincinnati Symphony Orchestra, Fritz Reiner conducting, Nov. 5 and 6, 1926. "The high spot of the program was the performance of the Beethoven Concerto in C minor with Mr. Friedberg at the keyboard. It is almost impossible to exaggerate the soloist's delicacy of expression, vitality of interpretation and utter sweetness of style."—*Commercial Tribune*.

"Mr. Friedberg is a sterling musician, an accomplished pianist, and he speaks through his instrument with the authority of the matured artist. A scintillant technique, a singing tone that is a marvel of roundness and beauty and a digital dexterity that comes only with years of experience—all mark the Friedberg performance."—*Enquirer*.

CHICAGO Recital, Oct. 31, 1926. "This gifted man represents a school so removed from this generation that its achievements are known only through the pages of history."—*Herald and Examiner*. "Friedberg Returns to Charm Chicago with His Playing of Piano" (headline). "Carl Friedberg chose an all-Beethoven year to present an all-Chopin recital here. Mr. Friedberg is a personage of the piano. His is the enthusiasm and dignity of the old school. To this he adds technique and a delightful variety of tone color."—*Tribune*.

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Steinway Hall
New York

DE FALLA COMPARED WITH CLASSICAL ART

Philadelphia Artists Give
Music of Yesterday
and Today

By H. T. Craven

PHILADELPHIA, Jan. 10.—The Philadelphia Orchestra, Leopold Stokowski, conductor; Artur Rodzinski, assistant conductor; Wanda Landowska, soloist, was heard in the regular weekly pair of concerts in the Academy of Music on Friday afternoon, Jan. 7 and Saturday evening, Jan. 8. The program was as follows:

"Surprise" Symphony.....Haydn
Piano Concerto in D.....Mozart
Concerto for harpsichord, flute, oboe,
clarinet, violin and cello.....De Falla
"Fête-Dieu à Seville".....Albeniz

The very distinctive talent of one of the most original of modern composers informed the score of the De Falla concerto, written expressly for Mme. Landowska, and traceable, in a sense, to her inspiration.

The pioneering Spaniard has reverted to a variant of the method employed in his delightful "Retablo de Maese Pedro." The coloring of that interesting work is, however, renounced in the newer composition, which is *genre* painting only if one explores the subjective values behind the rugged tones. Here is no Spain of the tinkling castanet and dulcet guitar, but the harsher Iberia of the Castilian uplands. The harpsichord, which Mme. Landowska plays so deliciously, is, in this score, scarcely considered as a solo instrument. It is dovetailed with a singularly novel effect into the abridged orchestral web. Its numerous technical difficulties were mastered in a skillful performance.

Mme. Landowska was heard conspicuously as a soloist in the lovely Mozart concerto. As usual, she revealed herself as a pianist with a harpsichord touch. There was exquisite delicacy and feathery lightness in her performance, clarity and polish in her technic and,

characteristically, some sacrifice of full piano tones.

Mr. Rodzinski gave readings of the "Surprise" Symphony and the concerto that were well received at both concerts. Mr. Stokowski, with his right arm still disabled by neuritis, took charge for the latter half of the program, directing the De Falla number and displaying the tone color resources of the orchestra in a highly atmospheric interpretation of the transcription of Albeniz' vivid "Fête-Dieu à Seville."

SAN CARLO IN MIAMI

Florida Resort Gives Cordial Welcome to
Opera Singers

MIAMI, Jan. 8.—The San Carlo Opera Company recently concluded an engagement here in the course of which four works were presented. The performances were given in the Coral Gables Theater before large audiences. Excellent vocalists, a competent orchestra and attractive stage settings conducted to a very favorable reception.

"Carmen" opened the series on the evening of Jan. 3. Marguerita Sylva was a noted impersonator of the title rôle, delighting her audience with charm of manner and a beautiful mezzo voice. Interest was felt also in the fact that Mme. Sylva claims Miami as her "home town." Franco Tafuro pleased in the part of Don José. Also heard were Bernice Schalker, Andrea Mongelli, Lorenzo Coni and others. Peroni conducted.

"Rigoletto" was presented as the second work, and won a great response from the audience. Consuelo Escobar showed an unusual voice as Gilda; Demetri Onofrei was a suave-voiced Duke, and Gino Lulli was a dramatic Rigoletto. Others in the cast were Miss Schalker, Philine Falco, Mr. Mongelli and Natale Cervi. Mr. Peroni again conducted.

"Martha" was heard on the following day, with Miss Escobar heading the cast in the title rôle. Miss Schalker was a charming Nancy. The other artists filled their parts acceptably. The final opera was "Faust," with the parts of the lovers splendidly sung by Bianca Saroya and Mr. Tafuro. Mr. Mongelli was a vivid Méphistophélès. The work was conducted by Mr. Peroni before a capacity house. ANNIE FORD WIGHT.

PHILADELPHIA CHOIR SUSTAINS STANDARD

"Messiah" Given Thirtieth
Performance—Recitals
Applauded

By W. R. Murphy

PHILADELPHIA, Jan. 8.—The traditional Yuletide performance of "Messiah" was given Thursday evening in the Academy of Music by the Choral Society. This is the thirtieth year the organization has offered Handel's work at this time; and, as on all the other occasions, Dr. Henry Gordon Thunder conducted. He had an augmented chorus, which gave one of the most substantial and spirited renditions in the long history of the organization. Dr. Thunder is a past master at reading the "Messiah" score, and again brought to it reverence and musicianship. Frederick Millar, an English bass, who made his Philadelphia debut, displayed a voice of fine quality and exceptional flexibility. Elizabeth Harrison, soprano; Veronica Sweigart, contralto, and Franklin Riker, tenor, sang with all their wonted skill.

Alfred Cortot accomplished a *tour de force* last Sunday. He filled in the unscheduled program of the Chamber Music Association meeting in the Penn Athletic Club ballroom in the afternoon, and, in the evening, played there again in the Club's series of Sunday evening musicales. This series has taken, in its second season, a definite place in the musical activities of the city. Mr. Cortot gave a beautiful reading of the "Moonlight" Sonata and fine interpretations of twelve Chopin études from Op. 10 and Op. 25. Of exceptional interest was the Debussy First Book of Preludes.

Sylvia Lent, a young violinist who created a sensation at one of the Philadelphia Orchestra's "Sesqui" series of concerts, was the charming soloist at the Tuesday afternoon regular fortnightly program of the Matinée Musical Club in the Bellevue ballroom. She played, with finished technic and admirable interpretation, numbers by Sarasate, Pug-

nani, Couperin, Bach and Kreisler. Club members co-operated in a diversified program, among them Loretta Kerk and Kathryn O'Boyle in a group of piano duets; Emily Stokes Hagar, soprano, in Mozart and Gaul numbers, and Thelma Melrose Davies, contralto, in a group from Elgar and Buzzi-Peccia. The Vocal Trio of the Club, consisting of Edith Myers Brandt, Elizabeth Pritchard Brey and Dora Young van Roden, sang two pieces out of the Brahms treasure house.

The Madrigal Singers, directed by Henry Hotz, gave a seasonable program of glees and carols at the New Year's reception of the Art Alliance, in its new clubhouse.

NEW PROJECTS FOR ITALY

Conservatory Schedules May Undergo
Revision in New System

MILAN, Jan. 2. — A movement is on foot, under the sponsorship of the Italian Government, to revise the schedules of the country's historic conservatories. A committee has been appointed to modernize the curricula.

Pietro Mascagni, a member of the committee, has made a recommendation to the Minister of Public Instruction, that all the national conservatories except those of Milan and Naples should be abolished. The efforts at reconstruction should then be concentrated on these schools, according to the composer. It has been asserted for some time that the methods in use at the institutions are antedated.

The Minister of Public Instruction has signified his interest in a proposal to revive the Government High Commission for Musical Art, a body which was abolished several years ago. This organization had for its principal aim an advisory function in keeping the Government informed as to the latest movements in the musical field.

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"Impossible to over-emphasize the poetic perfection of her performance."—Philadelphia Inquirer.



Photo by Florence Vandamm

RUTH BRETON

Soloist with

PHILADELPHIA ORCHESTRA

11th pair of concerts—Dec. 17, 18, 1926

Soloist with

CLEVELAND ORCHESTRA

9th pair of concerts—Dec. 30, 31, 1926

DECEMBER 18, 1926

PHILADELPHIA INQUIRER

RUTH BRETON FINE ORCHESTRA SOLOIST

Violinist Makes Impression
by Poetic Performance at
Concert in Academy

By LINTON MARTIN

Ruth Breton, girl violinist, scored an emphatic success when she appeared as soloist at the Philadelphia Orchestra concert in the Academy yesterday afternoon, when Leopold Stokowski conducted the final part of the programme, consisting of the Beethoven Fifth Symphony, while the assistant, Artur Rodzinski, conducted the first half.

Miss Breton, a native of Kentucky, made her debut with the Orchestra in Goldmark's A minor Violin Concerto. This particular concerto is a little too obviously ingratiating, with sections that smack of musical comedy near the end. But it served to show Miss Breton's beautiful breadth of tone and mellow musicianship really remarkable in so youthful an artist. It would be impossible to overemphasize the poetic perfection of her performance. Her fine fiddle sang with such sheer inspiration that admiration for her flawless technique was lost in enjoyment of the lyric loveliness of her tone and grace of phrasing. She gave a lustre to the concerto that it does not intrinsically possess.

Cleveland

"Miss Breton played in a delightfully brilliant and refined style. Her reception by the audience was ovational."
Wilson G. Smith, *The Press*.

"A maker of beautiful music."

—Archie Bell, *The News*.

"Ruth Breton delighted her hearers."

—James H. Rogers, *Plain Dealer*.

"Miss Breton is a real characterization of what her advance notices portrayed her."

—Frederick Ramig, *Times*.

Philadelphia

"The sensation of the afternoon was the violin playing of Ruth Breton."
—Record.

"Her work in the concerto was astonishing, with such authority and finish did she perform it. She fairly took the audience by storm and richly deserved all the honors it bestowed on her."
—Bulletin.

"She was received with great enthusiasm and recalled many times."
—Public Ledger.

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Steinway Hall
New York City

Packard Bldg.
Philadelphia



Photo © Muray Studios

BALOKOVIC

in EUROPE

BUDAPEST (With Orchestra)

November 15, 1926

He is a deeply-feeling, thoughtful artist, with a noble tone, who did full justice to the Brahms concerto.

Uj Lap

With excellent style and broad, yet singing tone, he rendered the Brahms concerto. His excellent double-stopping in the cadenza was evidence of his finished technic.

Pester Lloyd

Season
1927-1928
Now
Booking

COLOGNE (Recital)

November 26, 1926

His tone is of beautiful warmth and very resonant (brilliant is the G string of his instrument), his scales and double stopping are clean, easy and of extreme virtuosity.

Kölnner Tageblatt

PRAGUE (Recital)

November 17 and 24, 1926

Zlatko Balokovic, the outstanding violinist from Jugoslavia, is of the first rank. A warm, tender tone, a virtuosic technic and an artistic interpretation are his.

Deutsche Presse

His art obsesses him, one feels love and temperament in his tone, which is impressive, noble and uncommonly beautiful.

Ceske Slovo

BUDAPEST (Recital)

November 20, 1926

The second appearance of the young Yugoslav violinist confirmed the impression of his first concert. He possesses verve, a big tone, and does not forget musical conception in his technic, which he masters completely.

Narodni Politika

He also played Bach with astounding sureness and bravura.

Narodni Osvobozeni

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STEINWAY HALL
NEW YORK

PHILADELPHIA LIKES ART OF MENDELBERG

Beethoven and Wagner Are
Represented — Club
Brings Cortot

By H. T. Craven

PHILADELPHIA, Jan. 8.—The New York Philharmonic Orchestra, Willem Mengelberg, conductor, gave the second subscription concert of its current season here in the Academy of Music on Jan. 3. The program was as follows:

Prelude to "Die Meistersinger".....Wagner
Prelude to "Lohengrin".....Wagner
Prelude and Finale, "Tristan und Isolde".....Wagner
Symphony No. 5.....Beethoven

Attendance at concerts of distinguished visiting orchestras is steadily increasing, and on this occasion much enthusiasm was expressed for the forceful Dutch conductor and the admirable body of instrumentalists. The present series of concerts was arranged with the co-operation of the Philadelphia Philharmonic Society.

Mr. Mengelberg's art spoke with compelling authority in the symphony, which has been favored with as many different interpretations as Homer with birthplaces. This number was presented as a unified, closely co-ordinated structure. The reading had balance and magnificent firmness of outline. While there was no lack of color and emotional appeal, Mr. Mengelberg abjured both over-subjectivity and extravagance of contrasts in his treatment. The musical edifice erected under his hands became as impersonal and as superbly objective as the Pantheon. The result was art in its finest estate, a conception of that type of beauty which has the true accent of stateliness and grandeur.

The Wagnerian readings, which had a certain rather surprising aridity and austerity, were less successful. The marvellous polyphony of the "Meistersinger" Prelude was disclosed with painstaking lucidity, but something of the note of gaiety and blithe good humor was lacking.

The echo of celestial harmonies was caught in the Prelude to "Lohengrin;" but, in the subtler moments, without particular delicacy of detail. On the other hand the brooding tragedy of the "Tristan" Prelude was vividly expressed. This was the finest Wagnerian achievement of the concert, transcending in profound artistry the reading of the "Liebestod" which is so frequently the chief abiding memory of a program extracted from the Bayreuth repertoire.

The Penn Athletic Club series of concerts, held in the ball room of that institution, brought forward Alfred Cortot on Sunday evening, Jan. 2. The great French pianist was in splendid form and delighted the capacity audience with an exhibition of impeccable technic and the most sensitive interpretive resources. There was a welcomed allotment of Chopin in the program, including the Andante Spianato and Polonaise, the Berceuse, the C Sharp Minor Waltz and three etudes.

The virtuoso disclosed his command of brilliant effects in Saint-Saëns "Etude in forme de valse," the same composer's

Bourrée for left hand alone and in the ever "complimentary" Liszt "Hungarian" Rhapsody No. 12. An especially refreshing number was the grouping of Albeniz seguidillas, gems of color and pictorial potentialities, while new paths were inspiringly explored in the highly inter-

esting "Pictures from an Exposition" by Moussorgsky. Mr. Cortot's interpretations of them were keyed in precisely the proper mood and became the most significant contribution to his enjoyable recital. He enriched the program with numerous encores.

Duncan Club to be Hostess at Oklahoma Convention



Mrs. W. L. Smith, (Left) President of the Duncan Music Club, and Mrs. L. A. Morton, Choral Director of This Organization and Convention Chairman

DUNCAN, OKLA., Jan. 8.—The Duncan Music Club, assisted by four civic associations and the City Federation of Women's Clubs, will be hostess to the State Convention of the Oklahoma Federation of Music Clubs on Feb. 24, 25 and 26.

More than eighty clubs will be presented on this program. An interesting feature will be young artists' contests in voice, violin and piano.

On the night of Feb. 25, a group of artists from Horner Institute, Kansas City Conservatory, composed of Stanley Deacon, baritone, Harold Barnhardt, violinist, and John Thompson, pianist, will appear.

The national president, Mrs. Edgar

Stillman Kelly of Oxford, Ohio, and the past president, Mrs. John Lyons of Fort Worth, Tex., will take part in the main program.

The choral department of the club, under the direction of Mrs. L. A. Morton, went to Dallas, Tex., on Nov. 9 and gave a program over WFAA. These singers have been invited to give another program in the near future.

The music memory contest in Junior and Senior high schools and in three ward schools will be completed by Jan. 15.

Mrs. Francis S. Catron of Ponca City, State president, expects a large attendance at the biennial convention at Chicago on April 17, 18 and 19.

Hartford Répertoire Club Resumes Activities

HARTFORD, CONN., Jan. 8.—The Répertoire Club opened its season recently under a new administration, Edith M. Aab, president; Florence West, secretary, and Ruth Austin, treasurer. The programs to date have included appearances of the Treble Clef Trio, Sally MacKay, soprano; Alice Evans Wagner, mezzo-contralto, and Florence West, contralto, assisted by George Jones, tenor, and Mary Kirkbride, accompanist. Grace Root Merriman, soprano, and Lewis B. Coddington, tenor, with Ethel Tracy, gave a recital on Dec. 20. On Jan. 3 the Studio Ladies' Quartet, with Edward Roche, tenor, gave a picturesque costume recital. For the next meeting a mixed quartet composed of Doris Griffin, soprano; Florence West, contralto; Joseph Schofield, tenor, and B. Gary Merrill, bass, will feature Wilson's "Flora's

Holiday." Mildred Mason has recently been chosen soprano soloist of the Asylum Avenue Baptist Church to succeed Olive Yale Stoddard who has gone back to the First Congregational Church of Bristol. All are students of the Aab Vocal Studio.

San Carlo Company Pays First Visit to Tampa

TAMPA, FLA., Jan. 8.—The San Carlo Opera Company played for the first time in Tampa on Dec. 23, beginning a short season in the Victory Theater. On Christmas night, an enthusiastic audience heard "Cavalleria Rusticana" and "Pagliacci." For "Il Trovatore," on Sunday night, the house was filled to capacity. Coe Glade, a Tampa girl, gave an effective performance of the rôle of Azucena. Prominent in the casts of these operas were Bianca Saroya, Franco Tafuro, Giuseppe Interrante and Gaetano Tomassini.

CHILDREN'S SERIES IS NOW COMPLETED

Damrosch Explains Purpose
of Exhaustive Work
for Young

Walter Damrosch, it is announced, has completed three years' work on an elaborate eight volume music series for school children, in collaboration with George Garton and Karl Gehrken, professor of Oberlin College. These books represent in concentrated form all the knowledge of child psychology that Damrosch has gathered during thirty years of concert work for children, which he was the first to organize in this country.

The announcement further states that the series covers the vocal training of children from the first to the ninth grades. In it the authors have drawn upon the folk-songs and best music of every country, making it all inclusive of the world's finest music stores.

Mr. Damrosch himself has contributed a number of songs to the collection. In addition, he has taken short themes from great symphonic works and set appropriate words to them. He also persuaded noted European composers to contribute special works to the series. One of Saint-Saëns' last bits of composition was a song he wrote for the series, expressing enthusiasm to Mr. Damrosch over the plan. Roger-Ducasse and Vaughan Williams also wrote special songs.

In explaining the purpose of the series (*Hinds, Hayden and Eldredge*), Mr. Damrosch says:

"It is our hope that every child in the United States will learn how to sing. In this series we urge the teacher to guard against oversteering the technical, otherwise children will develop a dislike of music. Music is something that should give pleasure and joy.

"If music, particularly singing, is made part of the education of the youth of America, its influence on our country must be very great. As the great Schiller wrote, 'Where one sings, there needst thou fear no wrong. Evil people have no song'."

Among the great composers who are represented in the collection are Beethoven, Mozart, Haydn, Saint-Saëns, Tomassini, Weber, Bach, Brahms, Gounod. The words to the songs are by such famous authors as Christina Rossetti, Robert Louis Stevenson, Van Dyke, Edwin Markham, Lewis Carroll.

In addition to songs from the simple kindergarten melody to complicated harmonies and rhythms, the series contains a survey of instrumental music, covering all the instruments used in a symphony orchestra. It also summarizes the history of music, from the earliest times to the present.

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Translation of Letter from Leopold Mugnone

Firenze, Oct. 14, 1926.

Mme. A. Garrigue Mott, New York

Dear Madame:

I learn from the dear and very good Miss Teresa Gluck, on her return from her real, splendid success obtained at her debut in Naples, that you, her most distinguished teacher, have been so kind as to write a letter in which I am spoken of with much amiability. I feel it my duty to thank you most heartily, for the words of a great and fine teacher like you honor me and make me happy.

Moreover, without having the pleasure of knowing you personally, I have a great artistic admiration for you, and I judge you from the way you have so well placed the voice and the diction of dear Miss Gluck—with me she has studied several operas. Each day I am the more convinced that this young lady is a born artist and that, with her great qualities and with her exceptional talent, she ought absolutely assume authority in art and make a great career.

With business at a low ebb to-day in Italy, it is difficult to make a good beginning, and Miss Gluck has begun very well, and I am sure that she will continue triumphantly.

I beg you to excuse me if I have been too lengthy, but I have been so through enthusiasm for you, to whom I am thankful, and for your fine pupil, who will surely do you great honor in the field of song.

With kindest regards, believe me sincerely yours,

Leopoldo Mugnone

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Soprano

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NEW YORK, JANUARY 15, 1927

ARTISTIC EGOTISM

EGOTISM is a characteristic popularly attributed to musical artists, despite the injustice of such an inclusive judgment. It is true that egotists are to be found among musicians as frequently as among practitioners of other arts, but the proportion is not inordinately high. Were the proportion greater than it actually is, one would not wonder at it, for the musical artist, because of constant contact with an admiring public, is peculiarly liable to indulge the feeling of self-satisfaction.

The artist, be he creative or interpretative, is continually conscious of possessing the power to move his fellow-men through the emotions, the imagination and the intellect, and it is from this sense of power that egotism may arise. Egotism in the creative type is more soundly based than in the interpretative type, for the creative artist holds the conviction, usually justified by his works, that he has produced something of value. This conviction sometimes enables him to endure with patience the long period of waiting before recognition comes to him. Inasmuch as his victory was won when he succeeded in expressing his ideas in the desired form, he is less concerned in the public verdict, although that verdict is essential to his material success.

The variations of egotism in the interpretative artist have been well analyzed by Margit Varro in "The Musical Quarterly":

"The closer his individuality approaches the vir-

tuoso type the stronger is the influence of the less important factors. The main sources of his sense of power are the enravishing effect of his interpretation on his audience and his absolute technical mastery over his executive resources. The genuine artist, strong in the consciousness of his lofty rôle as an interpreter, also finds a grateful enhancement of his personal sense of power in his identification with the revered masters, whereby he involuntarily puts himself on a plane with them; and, furthermore, in his happy consciousness that he, while singing or playing, most nearly approaches the ideal of his own individuality that he cherishes.

"In the virtuoso, the weightiest factor for his sense of power is confidence in his technical infallibility. He does not regard himself as an interpreter, but as an absolute potentate; his person, his conception, his reproduction are for him the matters of chief interest—and ought to be for others. Hence he is prone to arrogate to himself—frequently without being aware of it—a supremacy over the composer. In place of the feeling of happiness that the interpreter enjoys through the intrinsic elevation of his own individuality, the virtuoso experiences the so-called delight in play, which resembles the sense of zest resulting from the successful carrying out of some muscular feat. With the interpreter, the sense of alleviation during performance is chiefly of a psychic nature, while with the virtuoso it is more physical.

"The sense of power in the interpretative musician, whatever the class to which he belongs, is generally heightened by the circumstance that, because of his direct contact with the public, he wins fame more readily than the creator of the works he performs. This often leads to a certain overweening presumption in interpretative artists, culminating in the sense that it is they who take the composer under their 'protection' (this, of course, only so long as he is comparatively unknown), and they even claim the lion's share of the applause received by the work of some recognized master.

"The personal sense of power, in point of fact, draws pure nourishment for the creative artist alone from the well-springs of his own individuality. There is always something factitious in the mere interpreter's sense of power; the master work he performs and the composer he interprets confer a part of their power upon him, and this the more effectively the more profoundly he has penetrated the work performed."

Great as the egotistical tendency is, there are many artists, virtuosos as well as moderately equipped interpreters, who resist its influence and remain modestly deprecative of their own success. In them the sense of power is not sufficiently strong to overbalance the sense of proportion and they maintain an equable relation between self-confidence and self-criticism.

MacDOWELL WEEK

DEELY interested in the completion of the \$300,000 endowment fund of the Edward MacDowell Association, Mrs. Edgar Stillman Kelley, president of the National Federation of Music Clubs, started last September a "Children's Crusade" under the auspices of the Junior Department of the Federation. While this campaign is progressing very satisfactorily, Mrs. Kelley wishes to extend the scope of the movement by enlisting the assistance of every music-lover in the United States. She is accordingly making an appeal to the American people to observe Edward MacDowell Week from March 7 to March 14, the time set for the culmination of the "Children's Crusade."

The income from the endowment fund will be used for the maintenance of the Edward MacDowell Artist Colony at Peterborough, N. H. For twenty years Mrs. MacDowell has labored tirelessly toward the fulfillment of her husband's plan to provide for creative artists of proven talent the opportunity to work for a part of the year in the quiet of the country. It is through her efforts that the Association was formed and money raised for the building of studios, and she has earned a large part of the running expenses of the colony by giving lecture recitals. When the endowment fund is completed, the income will be sufficient to maintain the colony.

With faith in the patriotic generosity of the American people, Mrs. Kelley is asking that every person interested make an addition, however large or small, to the fund. In furtherance of this worthy cause, MUSICAL AMERICA will act as a trustee for all contributions sent to this office.

Personalities



Photo by Pictorial Press Photos

Maestro's Daughters Scan New York Skyline

"Wally and Wanda Toscanini"—that sounds just a little new to ears that have been accustomed to hear the magic combination "Arturo Toscanini," which has been passed from mouth to mouth since the Italian wizard of the bâton last season set New York astir as guest conductor of the Philharmonic. But here they are, the Italian music lord's daughters, on board the Berengaria as she steamed into port. If you are observant, you might notice in their eyes a heritage of the flash that, in their father's, lashes the Philharmonic into its most inspiring flights. But their mission here is not musical—merely to accompany the maestro and to protect him from interviewers.

Chapman—A novel circumstance connected with the opening of the New York Rubinstein Club's fortieth season was the fact that its conductor, William R. Chapman, also marked his fortieth year as conductor of the organization. Dr. Chapman was its organizer and he has not missed a concert in all its existence. Mrs. Chapman is president of the club, and the fortieth anniversary naturally brought personal ovations for both her and her husband. The Rubinstein Club is said to be the first women's club that gave public concerts in America, and it has not failed to give its subscription series every year. Dr. Chapman's activities in the New England music world are well known. He conducted "Messiah" in Portland, Me., on Dec. 26. The latter part of this month he goes to California for business and recreation.

Hofmann—For the first time in many years, New York will hear Josef Hofmann play the Rubinstein Concerto, a work which he used to play more often than he does now. The occasion will be the benefit for the Osteopathic Clinic, which will be given Sunday afternoon, Jan. 16, in the Metropolitan Opera House. The orchestra will be the Metropolitan, under the leadership of Giuseppe Bambochek.

Varady—If followers of Rozsi Varady should suddenly detect a strange, new beauty in the tones she draws from her 'cello, they may attribute it to the Tyrol. To explain, Miss Varady announces that last summer she discovered some perfectly seasoned wood in certain ancient bridges in the Tyrol. As progress there is substituting concrete, these bridges are gradually being torn down, and violin makers value the old wood as perfect for their use. Miss Varady brought back some choice pieces for 'cello repairs.

Ney—Though her playing abroad keeps Elly Ney away from the United States much of the year, she nevertheless considers herself pretty much of an American. Returning recently on the Berengaria for fifty concert engagements within three months, she said: "I am now a good deal less of a visitor and a good deal more of an American than ever before. I and my husband, Willem van Hoogstraten, have established our permanent address in Portland, Ore. We both speak English—and 'American' is our preference to any other language."

Rovinsky—Anton Rovinsky, pianist, has taken issue with Thomas A. Edison on the question as to whether modern life is getting noisier than it used to be. Lecturing at the College of the City of New York, Mr. Rovinsky said: "New York, with its honking automobiles and clash of traffic is a much quieter place than it was a generation ago, when every wheel had an iron tire and hundreds of iron-shod hoofs, battered ceaselessly upon the cobblestones. Perhaps in another decade the greatest noise in New York will be found in the recital halls, with their programs of the music of the modernists!"

Point and Counterpoint

By Cantus Firmus, Jr.

Costuming Through the Ages



THE horrid rumors that "Abie's Irish Rose" is to be re-presented "in modern dress" sets in motion a whole train of possibilities. Has not *Hamlet* been garbed in plus-fours and *Faust* in modern evening dress? Are not impressionistic settings the latest thing for "Don Giovanni" and "The Magic Flute," as produced by the Chicago and Metropolitan opera companies respectively?

The time has now come, we affirm, for an extension of this policy. Let *Marguerite* find in her hero's proffered case not paste jewels, but a lip-stick! This, we are sure, would cause her trills to ripple with a fluency born of utilitarian ardors.

Of course, this damsel would hardly be likely to sing her jazz ballads over a spinning wheel. A power sewing machine—à la "Louise"—would have to be supplied for all that industrious galaxy of spinners from *Senta* down to Schubert's *Gretchen*.

Moreover, the modern miss hies herself to the modiste's, having found "gold-digging" or appeals to papa more swift and certain than a program of carding and spinning.

Turn About in Trills

Then, the most modern opera folk might also justly put in a plea for a bit of change in the line of reversal. Some of the Indian maidens who throng so plentifully through the pages of American operatic literature might conceive a fancy for the pantalets and hoops of *Violetta's* day.

Even the very much syncopated folk in "Skyscrapers" might relish a return to the tin helmets and sweeping cloaks of "Il Trovatore,"—a milieu where gestures are gestures.

Poisons ran so much more freely (despite some present alcoholic variations) in an age when prescriptions of the deadly variety were not registered.

What with boiling oil and flayings, there was much more variety in demises. Ergo, opera had a picturesque thudiness and gaspful swooniness unknown today despite the modern predilection for gunmen and electrocutions.

"Back to bastinados!" might be the slogan of a whole school of operatic folk.

We shudder at the prospect of a general strike among our choicest heroines of the boards. Picketing on the curb before the opera house, we fear, would increase the already harassing traffic conditions. We should not like to meet *Lucrezia Borgia* in a determined mood. . . .

An Unkindest Cut

SHE was young, and she wanted to make a recital début. She was also determined to test her powers on a strange audience, instead of on her own home towners. So she staged the ex-

periment in a city which knew her not. The morning after, the one and only newspaper thus reported the event: "Miss — gave a song recital last night in the Town Hall, and who cares?"

Orientations

DOWN where the burning sands abound

In farthest Timbuctoo,
Where music has the strangest sound
And orchestras are few,
I'd love to pound the jocund drum
To ballads weird and crass!
No program notes would ease the thrum
Or tinkling of the brass.

There Straussian tonal lays are nil,
Stravinsky isn't known.
But, oh! how one could get his fill
Of bamboo shoots that groan!
In such a torrid atmosphere
A critic might find ease!
Won't someone find the way from here
And buy a ticket, please?

R. M. K.

Habit

AS a confirmed deadhead, the author X— had enjoyed a long and rich career of free concert listening.

When he died, the obituary in the newspapers contained the sentence:

"His rare gifts were such as to secure for him a permanent seat on Parnassus."

Radio Influence

THE teacher was holding a class in nomenclature.

"There are many feminine names," he said, "which are derived from the corresponding masculine ones. For example, Emilie from Emil. From what name is Paula taken?"

"From Paul," said a promising youthful recruit.

"Right. Now" (with a persuasive smile) "who knows the feminine form of the name Anton?"

Little Edith raised her hand and piped:
"Antenna."

Musical America's Question Box

ADVICE AND INFORMATION FOR STUDENTS, MUSICIANS, LAYMEN AND OTHERS

ONLY queries of general interest can be published in this department. MUSICAL AMERICA will also reply when necessary through individual letters. Matters of strictly personal concern, such as intimate questions concerning contemporary musicians, cannot be considered. Communications must bear the name and address of the writer, not for publication, but as a guarantee of good faith. Address Editor, The Question Box.

The Troubadours

Question Box Editor:

Can you tell me approximately the date and the locality of the first appearance of the troubadours?

G. T.

Boston, Jan. 8, 1927.

About 1000 A.D., in Provence, France.

???

Advising Care

Question Box Editor:

Is it safe to use a glass nasal douche before singing?

STUDENT.

New York City, Jan. 9, 1927.

If you are very careful not to blow the water into the eustacean tubes after using the douche. The nose should be blown very gently. Use warm slightly salted or borated water and do not

douche the nose for at least an hour before singing.

???

The Kneisel Quartet

Question Box Editor:

When was the Kneisel Quartet founded and when did it disband?

ELWIN JAMES.

St. Louis, Jan. 4, 1927.

The Quartet was founded in 1884 and continued to function until 1917.

???

Self-Teaching

Question Box Editor:

Is it possible for a person to teach himself harmony thoroughly enough to be able to compose?

SINFONIA.

Little Rock, Ark., Jan. 1, 1926.

Quite possible and it has been done

STEINWAY

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many times, but you will save much time and a good deal of effort if you take some lessons with a competent teacher.

???

"Ariadne auf Naxos"

Question Box Editor:

Has Strauss' opera, "Ariadne auf Naxos," or any excerpts from it been sung in this country?

V. W. X.

Albany, N. Y., Jan. 7, 1927.

The entire opera has never been sung here, but the scene of "Zerbinetta" was sung by Mabel Garrison with various prominent orchestras during the war.

???

Scarlatti and "Cat's" Fugue

Question Box Editor:

Which of the Scarlattis wrote the "Cat's" Fugue and why is the piece so called?

"CHATTE."

Kansas City, Mo., Jan. 7, 1927.

Domenico, the son. He is said to have got the subject of the "Cat's" Fugue by listening to his pet cat walking cautiously on the keyboard.

???

Age of Débuts

Question Box Editor:

Have most of the great operatic artists made their débuts before or after the age of twenty?

SINGER.

Brooklyn, Jan. 8, 1927.

In an article in MUSICAL AMERICA sev-

eral years ago, data was given to show that the majority of female stars had made their débuts before the age of twenty and most male stars before twenty-five, though there were notable exceptions in both cases.

???

Pacini's Operas

Question Box Editor:

Will you kindly list the operas of Pacini? Which was his most successful work?

CORA BARKWER.

Mobile, Ala., Jan. 6, 1927.

Pacini wrote ninety operas in all, so the list would be too long to publish. His best known work is his "Saffo," which he is said to have composed in four weeks. It may interest you to know that his brother, Emilio, was the librettist of Verdi's "Trovatore."

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What New York, Boston and Philadelphia Critics Say About The DETROIT SYMPHONY ORCHESTRA

OSSIP GABRILOWITSCH, Conductor
VICTOR KOLAR, Associate Conductor

The New York Sun, New York, Dec. 8, 1926
(W. J. Henderson)

The Detroit Orchestra is a welcome visitor, both for its own sake and for the opportunity it affords of seeing Mr. Gabrilowitsch as a conductor. He is a good one. New York music lovers have not now to learn that he is a musician of catholic taste and imagination, but not all of them are acquainted with the fact that he directs orchestral performance with firm authority, with technical skill and with infectious warmth.

Mr. Gabrilowitsch has developed an excellent ensemble which is distinguished by precision and balance. The existence of such an organization reflects honor on the liberal citizens whose names appear in the long list of guarantors.

The New York Evening Post, New York, Dec. 8, 1926 (Olga Samaroff)

Even when there is no one to supply the element of contradiction, there is satisfaction in saying, "I told you so." The first time I ever heard Gabrilowitsch lead an orchestra—and if my memory serves me right, it was more than ten years ago—I felt convinced he was a born conductor. . . .

Mr. Gabrilowitsch's native gifts and his now rich orchestral experience enable him to play upon his great complex instrument just as freely as he does upon his piano.

DETROIT HAS GIVEN MR. GABRILOWITSCH A SUPERB INSTRUMENT TO PLAY UPON. IT IS AN ABSOLUTELY FIRST-CLASS ORCHESTRA. The string section has splendid tone quality and remarkable unanimity in bowing. The woodwinds are equally good, while the brass section is unusual even for a first-class orchestra.

The New York American, New York, Dec. 8, 1926 (Leonard Liebbling)

No strangers to New York are the Detroit Symphony Orchestra and their pianist conductor, Ossip Gabrilowitsch. They came to Carnegie Hall again last evening and once more captured their hearers through vital, musicianly playing, lovely handling of tone, and a high order of technical finish.

New York Telegram, New York, Dec. 8, 1926 (Pitts Sanborn)

Hitherto the Detroit Symphony has not been one of the out-of-town orchestras that have visited New York often, but it seems safe to predict that after the emphatic success of its concert in Carnegie Hall last evening, under the inspiring leadership of that versatile musician, Ossip Gabrilowitsch, these Wolverine symphonists will make a trip to New York an annual feast. And New York will be glad of the attention.

Mr. Gabrilowitsch and his backers and associates have built up for the amazing city of Detroit an excellent orchestra, an orchestra that is a credit not only to the metropolis of the Middle Lakes but to the entire country.

Only a conductor who is master of himself and of his band can obtain the effect of inevitableness that Mr. Gabrilowitsch as a rule achieves. The audience, at the conclusion of the number, gave the leader and his men an ovation, which they all took standing.

A GUEST WHOSE WELCOME WILL NOT WEAR OUT.

New York Times, New York, Dec. 8, 1926 (Olin Downes)

The Detroit Symphony Orchestra, of which Ossip Gabrilowitsch is the conductor, gave a concert last night in Symphony Hall. Where the virtues of a conductor end and those of his band begin is not always an easy thing to discover, but it is evident that Mr. Gabrilowitsch has accomplished much with the orchestra which he has conducted for eight seasons.

From the sheerly virtuoso standpoint the Spanish Caprice was the triumph of the evening. It brought forth an ovation to Mr. Gabrilowitsch and his men.

Of this work Mr. Gabrilowitsch and his men gave a performance that neglected no nook or cranny of the score, and ended with a veritable blaze of color. The concert was well attended and the audience showed its enthusiasm.



Ossip Gabrilowitsch, Conductor
Detroit Symphony Orchestra

The New York Evening World, New York, Dec. 8, 1926 (R. L. Stokes)

THE FAVORITE NEW YORK ORCHESTRA IS THE DETROIT SYMPHONY ORCHESTRA, JUDGING BY THE DEMONSTRATION WITH WHICH A LARGE AUDIENCE AT CARNEGIE HALL LAST NIGHT SALUTED OSSIP GABRILOWITSCH AND HIS TUNEFUL MEN. The present season has witnessed no ovation of equal proportions. Each number provoked salvo on salvo, with the musicians standing and the director shutting hastily between wings and dais.

There seemed a conspiracy afoot to make the visitors miss their train, so lingering was the gathering's farewell. Mr. Gabrilowitsch withdrew and reappeared until one lost count. It was no slight evidence of the strength of mind that he neither burst into a speech nor impulsively played a piece on the piano.

The New York Evening Journal, New York, Dec. 8, 1926 (Irving Weil)

All the orchestras from the Middle West come to New York now and again to show us what they can do (and what they do is always more or less of an eye-opener), but the symphonic band from Detroit, which is directed by Ossip Gabrilowitsch, has been somewhat shy of venturing East. However, it got to Carnegie Hall last night and opened both eyes for us. AND MR. GABRILOWITSCH HIMSELF MADE US WISTFULLY AWARE THAT DETROIT POSSESSES PERMANENTLY AN ORCHESTRA CONDUCTOR BETTER THAN ANY OF THE HALF-DOZEN NEW YORK CUSTOMARILY LISTENS TO SAVE ONLY ARTURO TOSCANINI AND LEOPOLD STOKOWSKI.

The New York Herald Tribune, New York, Dec. 8, 1926 (Lawrence Gilman)

We went eagerly to Carnegie Hall last night to hear the Detroit Symphony Orchestra and its leader, Mr. Gabrilowitsch, discourse a program made up for the most part of familiar numbers; and we were rewarded; for we not only heard some excellent conducting and orchestral playing, but we learned something. Schumann's Fourth Symphony has seemed pretty thin and dispensable matter to us for a number of years, but behold, Mr. Gabrilowitsch had not played three bars of the opening movement before the music began to glow and sing for us as if it were not faded and impotent after all, but warm and virile and alive.

The Boston Transcript, Boston, Mass., Dec. 7, 1926 (H. T. Parker)

The Detroit Orchestra and Mr. Gabrilowitsch may take heart of grace. No more applause audience could possibly have awaited them at Symphony Hall. It received the conductor, coming to his place, with round upon round of clapping, until not only he but the neutral bystander felt the warmth of the welcome. Thick and fast came the plaudits at the end of every number, calling now the string-choir and now the whole orchestra to its feet. At the end of the concert there was no stilling the audience. In and out it had the conductor; around him stood the smiling players. More both could not have asked.

The Christian Science Monitor, Boston, Mass., Dec. 7, 1926

The reception which the audience accorded the visitors might justly be described as an ovation. For not only did it applaud until the players several times were called to their feet, but at the close, while the men stood, it lingered to recall the conductor twice more. A NOTEWORTHY OCCURRENCE IN BOSTON, WHERE VISITING ORCHESTRAS USUALLY WIN NO MORE THAN A POLITE WELCOME. OFFHAND, WE CAN RECALL NO SIMILARLY WARM RECEPTION TO A NON-RESIDENT CONDUCTOR AND BAND SINCE TOSCANINI CAME HERE WITH HIS PLAYERS FROM LA SCALA.

Such a greeting is not given without reason. In this instance the first reason was that here was a band of excellent players, admirably trained, and led in virtuoso performance by a conductor of high musical attainments and exceptional authority. . . . It is clear that Detroit has reason to be proud of its orchestra.

The Boston Traveler, Boston, Mass., Dec. 7, 1926

We have long been acquainted with Mr. Gabrilowitsch, the master pianist, but up to last night we never had the pleasure and privilege of hearing him conduct his orchestra, the Detroit Symphony. This treat was given us last night in their concert at Symphony Hall.

It is a wonderful achievement to be "great" at one line of endeavor but to be "great" in two things such as he is as pianist and conductor, is thrice wonderful. Few in the world's history have ever been so blessed.

The Boston Globe, Boston, Mass., Dec. 7, 1926

The Detroit Symphony Orchestra, Ossip Gabrilowitsch conductor, gave its first Boston concert last evening in Symphony Hall to a large and very enthusiastic audience.

Mr. Gabrilowitsch, previously known here only as a pianist, proved that as a conductor he has many admirable qualities. The orchestra, now making its first Eastern tour, is of remarkable excellence.

The Boston Herald, Boston, Mass., Dec. 7, 1926

Let those who revel in drawing comparisons analyze, if they will, the respective merits of the various choirs heard last night and those of other visiting orchestras. Whatever these may be, the fact seems plain enough that the Detroit players constitute an orchestra of very high rank, a body of musicians capable of carrying out their conductor's every wish—and their conductor is highly exacting.

Philadelphia Record, Philadelphia, Pa., Dec. 4, 1926

The Detroit Symphony Orchestra, that remarkable triumph of spiritual forces over the purely material, with the gifted conductor, Ossip Gabrilowitsch, was heard in this city for the first time last night, appearing before a capacity audience under Forum auspices at the Metropolitan Opera House.

The Detroit orchestra had not played far into its program last night before connoisseurs were conscious of one of the finest string sections of any orchestra in the country, with the various other choirs by no means inferior. It is an extremely well-balanced organization conducted by an artist who places musical values and finish of tone above the more spectacular if less lasting effects sometimes achieved by some of his contemporaries.

From the Philadelphia Ledger, Dec. 4, 1926

The Detroit Orchestra must rank high among the great orchestras of the country. It is admirably disciplined, has a generally fine tone, with an exceptionally good pianissimo—very soft without total loss of color—and the attack and release are above the average.

NOW BOOKING FOR SEASON 1927-1928

JEFFERSON B. WEBB, Vice President and Manager

New York's Week of Concerts and Recitals

[Continued from page 11]

upon repetitions of "The Fountain" and "Nevicata," and demanding two extra numbers. A due share of the applause was directed toward Cenis Dougherty for his exceedingly able accompaniments.

B. L. D.

Samuel Gardner's Recital

Samuel Gardner, violinist, gave his first recital of the season in Carnegie Hall on the evening of Jan. 5. The audience manifested considerable enthusiasm even before he had played the first note of Handel's D Major Sonata, with which he began the evening's proceedings, and the performance that Mr. Gardner gave of this and the compositions that followed amply justified the advance favor.

He played the Handel with due respect to tradition, yet enlivened it with much individual charm and freedom of delivery. It was exceedingly clean-cut playing that Mr. Gardner did in this, one of the loveliest of Handel's Sonatas for the violin, though his tone was less vibrant than in the second group.

The Mozart-Kreisler Rondo in G Major followed in the same polished, fluent style. Kreisler's Recitative and Scherzo Caprice for violin alone and Mr. Gardner's transcription of the Vieuxtemps Fantasia Appassionata composed a second group which revealed the best in this gifted musician's art. His improvements upon the Vieuxtemps composition are, for the most part, to its advantage, in spite of the fact that the injection of some original material here and there does not always match perfectly with the old fabric. Mr. Gardner played both pieces in this group with eloquent feeling and the free manner of one who had absorbed their full content.

Josef Adler was the accompanist, and did his most satisfactory playing in the Handel Sonata, for which he was asked to share in the applause.

The program ended with a group of Mr. Gardner's own compositions—Prelude No. 9, Jazetto, "From the Rockies" and Prelude in C Major.

S. M.

Max Barnett, Pianist

Max Barnett, pianist, who has played before in New York, gave a recital in Aeolian Hall on the evening of Jan. 5, before an interested audience. Mr. Barnett's program departed widely from the stereotyped, for which thanks are due him. The first group included a not especially interesting Prelude and Fugue of Glazounoff, and Schubert's rather dull variations on the aria from "Rosamunde" with which Svengali charmed Trilby. The Brahms Rhapsodie, Op. 79, No. 2, was the best of the group and the best played. The Ravel Sonatine in F was played with delicacy and discrimination. Two numbers from Godowsky's delightful Java Suite, a first hearing here, if memory serves, were interesting, showing geographically where Debussy got many of his ideas that pass as original. A brace of Chopin ended the program.

Mr. Barnett seems to have gained in balance since his two earlier appearances in New York. There were still moments in his louder passages when he smote the keys with unnecessary vigor, and his pedaling was not always as clear as it might have been. The marked digital dexterity, remarked upon before, was again noticeable.

J. A. H.

Ruth Breton in Recital

A violin recital many notches above the average, and many above that high standard that she set for herself in her debut appearance three seasons ago, was that given by Ruth Breton Thursday evening, Jan. 6, in Aeolian Hall. Honors go to Miss Breton not only for the excellence of her performance but for introducing to New York Vivaldi's Sonata in D and Joaquin Turina's "El Poema de una Sanluqueña," both of which should prove welcome, if not invaluable, additions to violin literature. The Vivaldi Sonata came first on the program with the piano part, notably well played by Walter Golde, arranged from the original figured bass by Ottorino Respighi. The Wieniawski Concerto in D minor came next and then the Turina Poem. It has four movements—"Before the Mirror," warm with Spanish languor; "The Song of the Beauty Spot," very light and rhythmic with a trace of outright laughter; "Phantasms," vague, unreal; and "The Rosary in the Church," delightfully grave. Miss Bre-

ton painted the different moods deftly, surely, subtly, with an unfailing appreciation of the many melting colors. Her claim to technical proficiency was established long ago. Thursday evening's performance gave evidence of an even better acquaintance with her instrument and a deeper, sounder interpretive sense. The Kreisler-Mozart Rondo, a Mozart Andante, a pleasant if inconsequential waltz rondo in manuscript by Miller Calahan, and Paganini's "La Campanella" made up the closing group.

E. A.

Phyllis Kraeuter's Début

The talents that won Phyllis Kraeuter first prize in the Walter W. Naumburg Musical Foundation contest were amply displayed Thursday evening, Jan. 6, when that attractive young person gave her debut recital in Town Hall. Miss Kraeuter has, for one so young, a surprisingly profound acquaintance with the 'cello which she applied to Henri Eccles' Sonata, Saint-Saëns' Concerto in A Minor, Emanuel Moor's Rhapsodie, Wilhelm Jéral's Pièce de Concert and "Zigeunertanz," Rubin Goldmark's "Call of the Plains" and Fauré's "Fileuse." She has an excellent technical equipment, a fine, smooth tone of considerable depth and her playing Thursday evening was marked by a wistful, poetic quality that made it singularly appealing. There was a nice sense of phrasing, a minute attention to detail but withal she managed to keep the mechanics fittingly far from evidence. There was no amateurish display of effort, no conscious struggling for effects. It was, in fact, a performance of outstanding merit and unusual promise. An original cadenza by Willem Willeke was used for the Jéral Piece. Carroll Hollister played good accompaniments.

G. F. M.

Biltmore Musicale

Moriz Rosenthal, pianist, was the principal soloist at the Biltmore Musicale on the morning of Jan. 7, sharing the program with Queena Mario, soprano, and Dorothea Flexer, contralto, both of the Metropolitan.

Miss Flexer began the program with Donaudy's "O del mio Amato Ben," Bungert's delightful "Schön is in die Nacht" from the Serbische Lieder, and Ferrari's "A une Fiancée," all of which she sang with art and excellent tone. Mr. Rosenthal played superbly

the Liszt arrangement of Chopin's "Meine Freude" the B Flat Minor Scherzo and as encore, the syrupy E Flat Nocturne which he made endurable by his beautiful tone and fine artistry. Miss Mario's first number was an unfamiliar song by Mozart, "Dans un Bois" after which she sang an air from Spohr's "Zemire und Azor" and one from Bach's "Phoebus und Pan" giving Veracini's Pastorale as encore. Miss Flexer had a second group, all of which were finely sung, and Mr. Rosenthal for his second appearance played the Liszt arrangement of the Schubert Serenade and two elaborate transcriptions by himself. Miss Mario then contributed a group in English which ended in a "Traviata" aria in Italian, of course, splendidly sung. The program closed with Nevin's "O That We Two Were Maying" by Miss Mario and Miss Flexer.

J. A. H.

Charles Naegele's Second

A second recital was given by Charles Naegele, pianist, in Aeolian Hall on the evening of Jan. 7, serving to emphasize again the qualities which make this artist's performances of a pleasurable variety. The program centered about the B Minor Sonata of Chopin, in which Mr. Naegele did some of his best playing along with his most conscientious and studied. In Saint-Saëns' arrangement of the Bourrée from Bach's Second Violin Sonata, Mr. Naegele proved his ability to be robust within a reasonable scale. The Beethoven-Rubinstein "Turkish March" from the "Ruins of Athens" was an opportunity for structural effect of which he made the most.

Mr. Naegele played several novelties, inconsequential though worthy of occasional hearing, in his most persuasive manner. Marc Blitzstein's Variations on "Au Clair de Lune" was among these, as was a Prelude by Dwight Fiske. Godowsky's clever elaborations on Strauss' "Artists' Life" concluded the printed list.

C. S.

Sandu Albu Plays

A violin recital of pleasant flavor was given in Steinway Hall on the evening of Dec. 7, by Sandu Albu, a Rumanian who, as far as could be learned, made his debut on this occasion. The list chosen by him diverged in no way from the beaten path, including as it did the B Minor Concerto of Saint-Saëns, the Bach Chaconne, Kreisler arrangements,

and the Introduction and Tarantelle of Sarasate, a favorite concluder of violinists' programs. Mr. Albu seemed a serious, musicianly-minded artist, equipped adequately in all branches of the bowing art. The Bach at no time tried his technical powers to their fullest extent. His dignified, sincere approach to some of Saint-Saëns' duldest, cheapest music made more of it, almost, than seemed possible. In the shorter pieces Mr. Albu distinguished himself for a concise, neat style. At the piano Karel Leitner gave support.

D. S. L.

Casals Returns

The first New York recital of the season by Pablo Casals, who recently returned from European engagements, called together a large gathering of the faithful in the Town Hall on Saturday afternoon, Jan. 8. There were not a few notables in music among those who listened to the 'cello master, assisted by Nicolai Mednikoff at the piano, give inimitably a program of severely sober makeup. Mr. Casals began with Bach's Sonata in G—a Bach considerably eased of his ruggedness and transmuted to exquisite Latin sheen, as played by this artist. The rather inflexible tonal quality of the 'cello was similarly lightened and enriched in his treatment of it until the instrument had the timbre of a very noble violin. The second number, Locatelli's Sonata in D, seemed rather thin and trivial music after the Bach, though the artist made of the Adagio a lofty and moving melody. Schumann's Adagio and Allegro, Op. 70, held communicative fervor as he played it. The final number, Beethoven's Sonata in A, was one of the finest experiences of the afternoon. Mr. Casals at moments seemed to take technical burdens rather lightly, and there were even passages which might have perplexed grammarians of the art, but when he had worked into the full mood of his program, he contributed a magic spontaneity of spirit and easy fluency of performance that are beyond praise. Mr. Mednikoff was a sensitive and ideal collaborator at the piano.

R. M. K.

Leonid Kreutzer in Recital

The excellent impression made by Leonid Kreutzer at his American debut as soloist with the Philharmonic Orchestra on New Year's Day was fully sustained by the Polish pianist at his recital on the afternoon of Jan. 8 in Aeolian Hall. An artist of fully-ripened

[Continued on page 27]

TRIBUTES OF THE NEW YORK PRESS, FOLLOWING AEOLIAN HALL RECITAL,
DECEMBER 5, 1926

ALTON JONES

PIANIST

"ONE OF THE BEST EQUIPPED YOUNG ARTISTS IN
NEW YORK."
(Musical Leader)



N. Y. Sun: "He is a pianist whom it is a pleasure to hear. The music lover may attend his recitals without fear of boredom. Whatever music he undertakes to play he plays well. He infuses his interpretations with brains, he commands an admirable technic and his tone is sound and good to hear."

N. Y. Times: "His performance was not only technically one of substantial musicianship but was based on sound understanding of modern points of departure from the classics. A sturdy vigor in the Brahms caprices set the keynote of the program which proved an unhackneyed and enjoyable report of current music, not cubist, but contemporaneous and convincing."

Herbert F. Peyser (N. Y. Mail-Telegram): "Alton Jones gave an excellent piano recital at Aeolian Hall—even better than his recital last season, which is saying a good deal. His playing has gained in bigness and style. Poetry and warmth it always had."

Brooklyn Eagle: "In the evening, at Aeolian Hall, Alton Jones, pianist, played a program of Brahms, Chopin, Scriabin, Niemann and Dohnanyi with facility and indications of the possession of a distinct and interesting pianistic style."

Musical Leader: "Alton Jones, a gifted young American, gave an unusually interesting recital at Aeolian Hall. He played with intelligence and a fluent technic a program which demanded contrasting moods and real musicianship."

Musical Courier: "Indeed refreshing was the recital given by Alton Jones at Aeolian Hall on Dec. 5. He was very cordially received by a large audience that manifested due interest and appreciation of his fine qualifications. He has a sterling technic, a good flowing tone and a musicianship that is a marked feature of his playing. He is, moreover, never monotonous."

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"Gradova registered an emphatic success."—*New York American*.

"Gradova had her audience at her command throughout and received long continued applause."—*The New York Sun*.

"Gradova is forging ahead in a career which promises to be a brilliant one. She has every quality to make it so."—*The New York Evening Post*.

"Three years ago I acclaimed Gradova in print as a great pianist. This year I heard a Philharmonic audience repeat this acclamation in applause!"—*New York Nation*.

Gradova's Personality and Magnetism:

"Above all, she has that gift beyond price, magnetism."—*Lawrence Gilman*.

"External of a charming stage presence, free from all eccentricity or mannerism. A real musical personality and a distinguished one!"—*Olga Samaroff*.

"Gradova swept erect and free of stride upon the platform, bent her athletic form over the piano, and plunged with masculine strength and decisiveness into the Rachmaninoff Concerto."—*Rich L. Stokes*.

"This young American with the absorbed and unaffected manner is an uncommonly gifted pianist."—*Lawrence Gilman*.

"Gradova has an impressive blend of poise and temperament."—*The New York Herald Tribune*.

Gradova as an Interpreter:

"Gradova's interpretation of the composition—and the word interpretation is used with all its meaning—was one to enchain the attention from beginning to end."—*W. J. Henderson*.

"Gradova's performance of Rachmaninoff's lovely work was thoroughly convincing. Her playing of the concerto had that quality of sincere conviction which cannot fail to win a receptive listener."—*Olga Samaroff*.

"Gradova is unmistakably musical, in the special and honoring sense in which musicians use that word. Gradova knows how to mould a phrase and keep it shapely and distinguished and significant."—*The New York Herald Tribune*.

"Her interpretative grasp reflects maturity."—*The New York American*.

Gradova's Tone and Technic:

"Hers was a performance rich in dignified sentiment and external excellence of tone and technic."—*The New York Sun*.

"Her technic is strong and supple, and allows free play to an analytical mind and a poetic personality."—*The New York Times*.

"Gradova is musical, sensitive, and poetic. She also commands fire and brilliance, a technical equipment equal to all demands upon it and a great sureness both in intention and execution."—*The New York Evening Post*.

"Her technic is astonishingly perfected. Her tone is of exceptional warmth and variety."—*The New York American*.

1927-1928
In America

1928-1929
In Europe

Duo-Art Recordings

Steinway Piano

Concert Management Arthur Judson, Steinway Bldg., New York City; Packard Bldg., Philadelphia, Pa.

"Tosca" and Strauss Opera Features in Chicago's Week

[Continued from page 2]

effectiveness that the discriminating portion of the gathering was on edge even while the many curtain calls were in progress. For Miss Garden strove for no such humble purpose as merely to live up to the spendthrift opportunities of the rôle; apparently she wished, rather, to permit the action to explode from a highly charged impersonation of the central character, as does a sky-rocket from its charge of powder. And the ignition was perfect. As Miss Garden, snatching up her purple cloak in the second act, darted out of the darkened room with a feline rush, the sparkles of her bursting bomb seemed still to glitter multicolorfully, high in an extremely brittle atmosphere. Just before she had completed this *tour de force* in her exit, however, she had won the first round of applause that has ever, it seems, been accorded a performance of *Tosca's* inventive apostrophe to the dying *Scarpia*.

Vocally, Miss Garden condescended to do little more with a rôle she seems in some respects to despise, than to give unflinching voice to its largely physical distress. It seems impossible to doubt that she thinks of *Tosca* as little more than a wounded animal, so bitingly does she expose the rôle's lack of a profound emotional significance.

Mr. Anseau, fluently turning to French whenever conversing with his Gallic *Tosca*, sang admirably, in the best operatic tradition. Mr. Marcoux assumed a somewhat husky vigor of voice for a *Scarpia* he enacted, rather than filled, with subtlety. For Mr. Marcoux's *Scarpia* was not the dallying sort of villain who had any inclination to retard his dastardliness with guile; and though one grasped the fact Mr. Marcoux's workmanship was smooth, one found his *Scarpia* to have an emphatic degree of vehemence from the outset. This *Scarpia* was less a snake than a bulldog, and his death was one of the most satisfactory any *Scarpia* has ever encountered in the Auditorium.

Vittorio Trevisan's admirable performance as the *Sacristan* was, as always, one of the miracles of the production. Mr. Trevisan misses no point in the very effective, though brief, rôle, and has, in addition, that resourceful artistry which makes the amusing things he does seem essential in building up the character. It is, indeed, not a *buffo* performance so much as an extremely comic masterpiece of characterization, that Mr. Trevisan achieves in this part. Antonio Nicolich gave an unusually vivid performance as the escaped *Angelotti*; Lodovico Oliviero presented once more his effective vignette of a despicable *Spoletta*; Lorna Doone Jackson sang pleasantly as the *Shepherd*; Ernest Torti was a capable *Sciarrone*, and Max Toft, the *Jailer*. Roberto Moranzoni gave to the score enormous theatrical power and great beauty of tone and outline.

A Satisfactory "Trovatore"

Mme. Muzio's *Leonora* on the evening of Jan. 5 was what it has always been.

a perfect performance in the best tradition of the classic style, yet warmed to the temperature of the modern theater by the impassioned spirit in which she sings. Antonio Cortis was the *Manrico*, Augusta Lenska once more lent her opulent tone to the rôle of *Azucena*, and Richard Bonelli was a *Di Luna* of magnificent vocalism and fine stage presence. Edouard Cotreuil was the *Ferrando*, and Mr. Mojica and others ably assisted in the ensemble. Henry G. Weber's conducting once more placed in evidence the admirable technical mastery and the fine musical spirit which make him one of the most satisfying artists in the company.

"Rosenkavalier" Is Sung

Misfortune presided over the performance of "Der Rosenkavalier" on Thursday evening, and its effect was felt despite the fine individual performances given by a large cast of excellent singers. It seemed quite likely that the exceedingly complex work had not been sufficiently rehearsed, and the performance, which dragged in spots, was hurried too much in others. A general want of brilliance made the company's Straussian style seem not to be the product of a careful schooling, yet the music itself was most delightful to hear.

Mme. Alsen's impersonation of the title rôle was the single chief novelty in the performance, as Rosa Raisa, Edith Mason and Alexander Kipnis, who had sung in its Chicago première at the opening bill of last season were in their familiar parts on Thursday. The new *Oktavian* sang beautifully, of course, with one of the best produced and meatiest voices in the company. Mme. Alsen's characterization of one of the most subtle rôles in the repertoire was likewise a matter of pleasure, and rose to its greatest effectiveness in the third act, which elicited unusually hearty laughter from a responsive audience.

Mr. Kipnis' *Ochs* was greatly admired, and was, indeed, an accomplished piece of repertoire acting from beginning to end of a cordially applauded performance. Among rôles of secondary length, Giovanni Polese was new as *Von Faninal*. Irene Pavoloska and Lodovico Oliviero were effective, as last year, in the rôles of the intriguants. Theodore Ritch, Alice D'Hermanoy, José Mojica, Antonio Nicolich, Clara Shear, Anna Hamlin, Florence Misgen and Albert Rappaport added small bits; and less familiar names on the crowded program were those of Gertrud Kaspar, Joseph Fine, John Petri and Herman Dreben. Helene Samuels was excellent as the *Negro Page*. Giorgio Polacco occupied the conductor's stand.

"Samson" Again

The protagonists in this afternoon's repetition of "Samson and Delilah" were Cyrena Van Gordon and Charles Marshall, with Cesare Formichi repeating his excellent performance as the *High Priest*, and the ballet again winning enthusiastic plaudits for its colorful dances in two admirably planned scenes. Mr. Weber's conducting maintained his customary high degree of efficiency and musical good taste. EUGENE STINSON.

Western Singers Give Brahms' Requiem

WINNIPEG, Jan. 8. — Brahms' Requiem was sung under the auspices of the Winnipeg Orchestral Club in the Metropolitan Theater on a recent Sunday by the combined singers of the Winnipeg Philharmonic Society Choir and the Canadian National Choral Society. The Winnipeg Symphony Orchestra of which Hugh C. M. Ross is conductor, accompanied. Mrs. Sydney Phillips, soprano, and Robert Atkinson, baritone, did very effective work as soloists. Preceding the Requiem, the choir sang "Turn Back O Man." by Holst, and the orchestra played Wagner's "Siegfried Idyll," and The Prelude to Act III of "Lohengrin." M. M.

Lhevinne Engaged for His Fifth Summer at American Conservatory



Josef Lhevinne

CHICAGO, Jan. 8.—The master classes to be held by Joseph Lhevinne at the American Conservatory's summer session for six weeks beginning June 27, will be the fifth series he has given with this institution.

According to John J. Hattstaedt, president, advanced registration in these classes has already been significantly large, suggesting that, as in past summers, students not only from all parts of the United States, but also from Canada, Mexico and South America, will gather to take advantage of a unique opportunity. For Mr. Lhevinne's teaching is necessarily restricted, owing to his work on the concert stage, and the American Conservatory engagement represents what may be considered as his most sustained period of instruction throughout the year. Mr. Hattstaedt further states that it means a great deal to the musical prestige of Chicago to have so renowned an artist teaching here in a single engagement.

Mr. Lhevinne will give private lessons, as well as his class work, of four two-hour sessions weekly, in repertoire and interpretation. He has consented to give a scholarship of two private lessons weekly to the most talented pupil registering in his classes. The Conservatory adds a scholarship of two class lessons per week. The competition for Mr. Lhevinne's scholarship will take place in June.

First Performances Are Given in Havana

HAVANA, Jan. 8.—The first performances of Turina's "Sinfonia Sevillana" and Sanchez de Fuentes' "Bocetos Cubanos" were given in the National Theater recently by the Havana Symphony, under the able conductorship of Gonzalo Roig. The program opened with a Symphony in C Minor by Ignacio Cer-

vantes, which was also played for the first time here. The second part of the program was devoted to singing. The soloists were two young Cuban artists: Luisa Maria Morales, soprano, and Rita Maria Agostini, mezzo-soprano. The former sang "Vissi d'arte" from "Tosca" and an aria from "Il Trovatore." Miss Agostini gave "Maledetto," a romance and prayer by Cervantes, and the Waltz from Leoncavallo's "La Bohème." The artists joined in the duet from the second act of "Aida." N. B.

DALLAS FORCES AND SOLO PIANIST ACHIEVE SUCCESS

Season's Second Concert Shows Improved Ensemble—Chopin Concerto Pleases Capacity Audience

DALLAS, TEX., Jan. 8.—The second concert of the Dallas Symphony's season, Sunday afternoon, Jan. 2, in Fair Park Auditorium, brought Harold von Mickwitz, pianist, as soloist. Paul van Katwijk, the conductor, has succeeded in broadening the style of the orchestra and in gaining more unity in all the choirs. The strings, brasses and woodwinds he has blended into a live, virile and harmonious mass of tone that is astonishingly appealing. Mr. van Katwijk, fortunately, has all professionals under his command, whereas some of his predecessors had many semi-professionals and some amateurs. His work showed fine musicianship and painstaking care for the slightest detail in the following program: Overture to "Mignon"; Liszt's "Tasso, Lamento e Trionfo"; "Slavonic" Dance in C Major, by Dvorak; Introduction and Polonaise from "Boris Godounoff"; "The Flight of the Bumble Bee," by Rimsky-Korsakoff; "Artist's Life" Waltz, by Strauss.

Mr. von Mickwitz's appearance on the stage, after Liszt's symphonic poem had been played, was the cause of a large demonstration. Members of the Mickwitz Club and the Mickwitz Junior Club, occupying boxes, rose at his entrance. Mr. Mickwitz had not been heard in public for some time, but is firmly established in the heart of the public in this part of the country. He is a finely poised musician, and the delicacy of his touch, his sure technic and reserve power brought much delight to his listeners in his performance of the Romance and Finale from Chopin's E Minor Concerto. The orchestra did itself proud in the accompaniment.

Both conductor and soloist were recipients of baskets of flowers.

CORA E. BEHREND.

Seattle Students Give Programs

SEATTLE, Jan. 8. — Recitals have recently been given by students from prominent studios. Elizabeth Richmond Miller, teacher of voice, presented two of her pupils in the Washington Hotel, assisted by violin pupils of Marjorie Miller. Harry Krinke introduced Elva Parker, Helene Hill, Cecil Jennings, and Grace Jobson in an advanced recital. Paul Pierre McNeely, instructor in piano, presented Doris Irgens Smith at the Washington, assisted by Nathan Stewart, baritone. Jacques Jou-Jerville sponsored the art program given in the Wilsonian Hotel by a group of his vocal pupils. Katherine Robinson presented a group of piano students at her residence studio. D. S. C.

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PARIS, Dec. 23.—The librettist plays so important a part in the life of the average opera that it is no wonder noted composers have eagerly sought these personages from time immemorial. Recalling famous authors of operatic books in the past, one at once comes upon the potent names of Da Ponte, Meilhac and Halévy, Barbier and Carré—and Scribe. The last-named is of particular interest at this time, as the 135th anniversary of his birth falls on Dec. 24. Paris writers have been moved to reminiscences also by the fact that the house which this successful librettist built with his millions gained in his craft has recently been torn down in the rue Pigalle.

The history of Meyerbeer's librettist was not devoid of picturesque details. In particular it is recalled that at one time Richard Wagner, then an unknown and hungry exile in Paris, approached the great Scribe with tentative offers for a libretto. But nothing came of it, and shortly thereafter there began a splendid history—with the production of "The Flying Dutchman"—in which the Parisian writer was destined to play no part. Writing in *Le Ménestrel*, J. G. Prod'homme recalls the following details: "Augustin-Eugène Scribe was born Dec. 24, 1791. He was the son of a merchant of silks in the rue Saint-Denis, the store bearing the sign of 'The Black Cat'—which later became the emblem of a noted confectioner.

"A Parisian of Paris, Scribe was destined to enter, like many another writer, a law school. But he was hardly twenty when he made his début in the theater with an unsuccessful play. Later, in 1816, he succeeded better with two *vaudevilles*, written with Delestre-Poirson. The founding in 1820 of the Théâtre du Gymnase, of which Poirson was the first director, was an auspicious event for the young dramatist. More than 150 plays were written by him during a period of ten years for that house, which became known as the 'Théâtre de Madame' (after the Duchesse du Barry, who sometimes frequented it.)

A Prolific Writer

"In 1822 Scribe made his début as an author for the Théâtre-Française with 'Adrienne Lecouvreur,' written in collaboration with Legouvé. . . . In his time Scribe wrote some 350 plays, and gave to them all the letters of the alphabet, including such bizarre titles as 'Yelva' and 'Xacarilla.'"

Although he never became a really profound poet, Scribe was considered in his day to be without a rival. His art, said contemporaries, always had in it something of the *chansonnier*, the man who composes comic songs for the boulevards. Yet, for more than thirty years, he was considered the most eminent writer for the lyric stage and played some part in at least fifty musical works which gained success.

"He began this career," Mr. Prod'homme goes on, "with 'La Neige,' written for Auber, and continued until he had given the libretto of 'L'Africain' to Meyerbeer, which was produced as a posthumous work of that composer by Fétis in 1865.

"Operas, *opéra-comiques*, ballets—'William Tell' excepted—all the works of the French stage during this period which one can recall as successes bear his signature. From 1828 to 1857 he reigned as master of the theater. Just as the lyric tragedy of Lully would not have been conceived without Quinault, exactly so the 'grand' opera of Auber, Meyerbeer and Halévy could not have been imagined without the collaboration of Scribe and his associates.

"However, if Scribe had for his collaborators the masters most beloved by the contemporary public, there were two, who, in spite of their desire, were never able to collaborate with Meyerbeer's scribe—Wagner and Berlioz.

"A letter of Wagner has been found recently by P. Paraf, in archives still unexplored in Séricourt. It is dated



Eugène Scribe, from the Bust by David d'Angers

1840. Wagner, as one knows, had come from Riga to Paris, where he had lived since the preceding autumn, and wished nothing so much as to win a success on the Parisian stage.

"Already, while in Königsberg in 1836, the young composer (he was then twenty-three) had sought to get into communication with the eminent librettist. He had sent him a scenario for that purpose, drawn from the novel by König, 'La Haute Fiancée.' Wagner never heard more of this.

"The following year, in May, he returned to his attack and sent to Scribe a second book based on this novel, at the same time with his score for 'Liebesverbot.' He begged that these be submitted to Auber or to Meyerbeer, to learn whether they thought them worthy to be played in Paris. Wagner thought that the work, translated or adapted, might be offered to the Opéra-Comique.

"Rienzi" in Gestation

"Wagner reveals, in a letter written to his friend Lewald from Riga in 1838, that Scribe made no more reply to this letter than to the other. . . .

"If the subject does not please you or Scribe," writes Wagner, "heavens, I have another at hand! I am working now on a grand opera, 'Rienzi,' which I have finished entirely and of which I have composed the first act. This 'Rienzi' is without doubt still more grandiose than the other subject. I propose to compose it in Germany to the end of trying whether there is a possibility of giving it at the Berlin Opera within fifty years (providing God gives me life!) Perhaps it will please Scribe, and, for the time being, 'Rienzi' can be sung in French. Or else that might be a means of provoking the Berliners to accept it, by saying to them that the Paris stage is inclined to take it, but that one wishes to give them the preference!"

"Having sketched in Paris the scenario of 'The Flying Dutchman'—inspired by his stormy voyage over the Baltic Sea and by a reading of 'Salon' by Heine—Wagner in May, 1840, sent it to Scribe. It is possible, since we are assured that the writer always had an especial regard for the young—that Scribe replied benevolently to the German musician whom Meyerbeer had recommended. . . .

"The Dutchman" Stolen

"One knows how the matter developed. The book of the 'Holländer,' projected at first as a work in one or two acts, was acquired by the director of the Opéra, bringing 500 francs, according to one legend. (Wagner says nothing of it in his memoirs, and the archives of the theater, consulted by Georges Servières, are silent in that respect. But the rumor was circulated in musical circles, and Berlioz himself recalls it in his memoirs.) Of this book, Paul Foucher and Henry Revoil made a libretto which, set to music by Dietsch—then leader of the chorus and later of the orchestra—he conducted the first performances of

'Tannhäuser' in 1861—was performed without success under the title of 'Le Vaisseau fantôme.' It disappeared after the eleventh performance. Wagner was avenged.

"In his story of his life, Wagner says very little of Scribe, as, among other reasons, his friends dissuaded him from trying to see him. What is more, it was easier for them to place him in communication with another writer of *vaudevilles*, Dumersan. . . .

Thus Scribe drops out of the Wagnerian record. Only the final scene of all in his petted and luxurious life is recounted with such vividness by M. Prod'homme that it is worth quoting here:

Scribe's Death

"Scribe died under circumstances singular enough. These the Parisian chronicler, Jules Leconte recalls in his 'Perron de Tortoni':

"One morning the illustrious writer, feeling himself a little indisposed, went out to visit his doctor, who advised him to go out and find recreation, as he did not see anything grave in his condition. M. Scribe therefore, toward noon, in the rue de La Bruyère, started to take a carriage to the house of Auguste Maquet in the rue de Bruxelles. The driver, when he arrived at the address indicated, not seeing his passenger descend, looked into the carriage and found that M. Scribe had fallen upon the floor. He returned in all haste to his dwelling in the rue Pigalle. It is unnecessary to

say what a sensation this tragic return produced!"

Thus passed Scribe, the prolific writer of opera books, "at the foot of that quarter, which took the name of 'New Athens,' under Louis-Philippe,—between the Church of la Trinité and Montmartre, on Feb. 20, 1861."

CALVOCORESSI POINTS WAY TO "FORMATION OF TASTE"

Noted Critic in Pocket Volume Tells Interestingly of Materials and Methods of the Art

Recently made available for American readers, a little pocket-size handbook of much value is found in "Musical Taste and How to Form It" by M. D. Calvocoressi, the noted musicologist and critic (*London and New York: Oxford University Press.*)

The book is written in a simple and attractive style, the author taking the reader, as it were, into his intimate confidence. Mr. Calvocoressi begins with the problem, earnestly considered, of the man who genuinely wants to appreciate the tonal art, but who has not previously had the opportunity. He then advises beginning directly with the classics, but with such works as offer an understandable and concrete experience in music.

Later come considerations of taste and experience in listening. The author considers the case for the phonograph and other forms of mechanical music-making. As do most writers on this subject, he attempts to define what is good and great in a piece of music, and gives some suggestive points, though he modestly confesses it is hard to define qualities so elusive and intangible.

One of the interesting features of the little book is the "first list of music" at the close, the author's intention being to give a "temporary framework and guide."

Beginning with Bach and extending to Bartók, he then names a few most characteristic works of each for study.

R. M. K.



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New York's Concerts and Recitals

[Continued from page 23]

talent, he disclosed technical mastery and sound musicianship in a conservative program: Handel's Concerto No. 1 in G Minor, arranged by Stradal; the Schumann "Fantasie," the B Flat Minor Sonata of Chopin, and seven Chopin Etudes.

Profound sincerity as an interpreter is Mr. Kreutzer's salient characteristic. While he possesses the capabilities of a brilliant virtuoso, he sedulously refrains from the exploitation of his own personality, and submerges himself in the music with which he is engaged. His primary concern is the revelation of the mental and spiritual qualities of the composer, and his readings are remarkable for their fidelity to this ideal.

A keenly analytical intelligence and a sensitive intuition are united with a poetic temperament. While his readings are scholarly in the best sense of the word, there is nothing academic about them, for they glow with an honest eloquence free from rhetoric. The scholarly aspect of his talent was emphasized in the clear differentiation of his style in playing Handel, Schumann and Chopin, the individuality of each composer being admirably delineated. He was at his best in the Schumann "Fantasie," in which the alternating moods of passion and dreamy abstraction were most convincingly presented. B. L. D.

Andersson, Swedish Tenor

Though toward the end of last season Folke Andersson, tenor of the Royal Opera of Stockholm, made his first New York appearance as soloist with the Royal Swedish Navy Band and so prolonged their program with encores that the occasion took on the nature of a recital by himself, his appearance in Aeolian Hall on Saturday evening, Jan. 8, was really his first New York recital.

Mr. Andersson naturally would be expected to excel in the type of music he elected to sing on this occasion, for, with the exception of an aria from "The Barber of Seville" and one song in English, his program was composed of Swedish music. His voice is robust and colorful, and especially in the songs of his native country combined with a natural spontaneity that made this music very refreshing. Among the most effective of his Swedish songs were "Hell Dig, Liv!" by E. Melartin, "Gyngevisen" by Eyvind Alnaes, and "Visa i Folkton" by Pettersson-Berger. That he is adept in the Italian manner was apparent in his Rosini aria, which he sang zestfully.

Ebba Frederickson, violinist, was the assisting artist. She played two groups of pieces, the outstanding one being Sarasate's Eighth Spanish Dance. In this piece especially did Miss Frederickson show an enviable sense of rhythm, an acute instinct for the niceties of phrasing, and a tone in which there were flashes of individuality. Mr. Andersson was ably accompanied by Marion Sims, and Miss Frederickson had the musicianly support of Adolf Ruzicka.

S. M.

Ossip Gabrilowitsch

The esteem in which Ossip Gabrilowitsch is held was manifested in the intent and enthusiastic audience that filled the Town Hall for his first recital of the season, on the afternoon of Jan. 9. A poet of the piano, he has long since been accorded his place in the pantheon of living musicians, and his appearances

are always the occasion for the homage of his admirers.

His program made no excursion into the horrendous region of experimental modernism, but remained entirely in the realm of melodic and harmonic beauty. It began with the Prelude from the A Minor English Suite of Johann Sebastian Bach, followed by a Rondo Expressivo of Carl Philip Emmanuel Bach and Haydn's Allegro in E Minor. Then came the turn of Beethoven (the "Appassionata" Sonata) and Chopin, represented by the B Major Nocturne, the F Major Prelude and the Etude in C Minor. The closing group contained Ravel's "Jeux d'Eau" and Debussy's "L'Île Joyeuse." Applaudive demand brought about the repetition of the Chopin Prelude and the addition of several extra numbers, including a Schumann Novelette.

Mr. Gabrilowitsch was in his usual vein of admirable eloquence—a compound of true poesy, tempered emotion and fine taste. The rhapsodic vehemence which he has at his command is ever restrained by a sense of proportion and respect for æsthetic sobriety. His style is elegant, without any affectation of preciousness, and chaste in its finely-modeled contours. He is that rare person, a lyric virtuoso, in whom technical skill is continually subservient to poetic subtlety. A master of nuance in color and line, he produces effects with dynamic economy and seldom draws upon his full resources of resonance. B. L. D.

Maria Rosamond in Recital

Maria Rosamond, soprano, who has been heard here before, gave a recital in Aeolian Hall Sunday afternoon, Jan. 9. Mme. Rosamond began her program with the aria from Gounod's "Queen of Sheba" and then sang Stradella's "Pietà, Signore," the Veracini Pastoral, Rubinstein's "Tes yeux d'azur," Delibes' "Les filles de Cadix," Naoum Benditzky, 'celist, who assisted her, played Elman's arrangement of Fauré's "Après un Rêve," Popper's Serenade and Saint-Saëns' Allegro Appassionata. Then Mme. Rosamond went on to sing "Aylia" and "He Came" by Silberta, David Proctor's "I Light the Blessed Candles," Mednikoff's "Hills of Gruzia," Bruch's "Ave Maria" with 'cello obbligato, Strauss' "Allerseelen," Bendel's "Wie berührt mich wundersam," Huarte's "Madrilgal Español" and Carnevali's "Vieni Amore." Mme. Rosamond has a big, resonant voice, of even value over a wide range. There were no rough edges. She sang carefully, intelligently, dramatically. Hard, metallic note tones had a tendency to creep into those passages demanding full volume. Her quieter moods were much more satisfactory. Romano Romani played good accompaniments. E. A.

John Charles Thomas Sings

John Charles Thomas, baritone, who has been at the Théâtre de la Monnaie in Brussels, winning golden laurels for two years past, was heard in recital in Carnegie Hall on the evening of Jan. 9, by an excited audience that would have kept him singing all night, had it been possible to do so. Mr. Thomas' program was of varying interest, the high points

being very lofty indeed, and the lower ones decidedly less so.

Peri's somewhat indefinite "Invocazione di Orfeo" made a good beginning, which was followed by vocalism, equally good, in Marx' "Gebet." Brahms' "O Liebliche Wangen" which ended the first group suffered from being given in too parlando a style. Wolf's "Verborgeneheit" was a beautifully sung encore to this group. Following this, Francis de Bourguignon, Mr. Thomas' accompanist, played a Chopin Valse, Tchaikovsky's trivial "Song Without Words" and Brassin's fearful transcription of the "Ride of the Valkyries." He also gave an encore.

Mr. Thomas' second group contained the best singing of the evening and, incidentally, some of the most beautiful tones that have been heard in these parts in many a moon. Beginning with "Eri Tu" from "A Masked Ball," M. Thomas gave the impression of perfect tone production in an exquisite voice. There were passages in this number of almost unearthly beauty. Ravel's "Nicollette" came next, Mr. Thomas giving an outline of the song beforehand. It proved a trivial *genre* bit but was nicely done. The Drinking Song from Ambroise Thomas' "Hamlet" closed the group, a magnificent rendition of a very bad piece of music, the manner and artistry of its presentation, especially some floridities, going far to redeem its banality. There were encores to this group, first, a song by Mr. de Bourguignon, and then Iago's "Credo!" from "Otello," the latter superbly sung.

In his final group in English, Mr. Thomas was less happy in the matter of selection, two songs by Frank Bridge, a setting of Bisesa's song from Kipling's "Without Benefit of Clergy," and an unpleasant number, "Old Skinfint" by Howells.

Summed up, one might say that Mr. Thomas' voice is one of the most beautiful now to be heard. His handling of it is masterly and there is a feeling, especially in its high register, that he lays hold of a tone almost in a manner of saying, "Here, listen! I can do what I like with this tone!" That he has improved wonderfully during his Flemish sojourn, is very obvious. Some—not all—of his Broadway mannerisms have disappeared and there is an authority and a breadth in his art that his experiences in one of the world's most artistic of opera houses have undoubtedly given him. J. A. H.

Edelstein Applauded

Not many of the début recitals of violinists (or of members of any other musical persuasion, for that matter) have been of the quality that distinguished the Aeolian Hall appearance of Walter Edelstein of Brooklyn and the Institute of Musical Art. Mr. Edelstein, introducing himself publicly on the evening of Jan. 9, revealed himself to be an artist of high caliber. He played a program which began with Handel's D Major Sonata and included Lalo's "Symphonie Espagnole," a group of shorter numbers, and was brought to a bright finale by Wieniawski's Polonaise in A.

From the very beginning of the Handel an unusual taste was manifest in Mr. Edelstein's performance, combined with a technical surety which surmounted the music's sturdy demands. His manner was all of Handelian, so much so, possibly, that vivace passages went a trifle heavily. This and an infrequently recurring impression of studied effect were the only points open to question in Mr. Edelstein's delivery. His tone was of unusual beauty, with a 'cello-like meatiness in lower tones; his intonation was faultless.

In the brevities of his third group Mr. Edelstein was wholly delightful, especially in Hartmann's arrangement of "La Fille aux cheveux de Lin" from the Debussy Préludes, which sounded more naively lovely than it does on the piano. A "Caprice Fantastique" of Lillian Fuchs suggested originality and knowledge of the violin's resources. Mr. Edelstein was materially aided by the excellent work of Carroll Hollister, the accompanist. W. S.

Russia, New and Old

A program tracing Russian folk-lore from as far back as can be historically discerned was given by Nina Tarasova in the Times Square Theater on Sunday evening, Jan. 9. "Vivid Song Pictures," Mme. Tarasova had designated her entertainment, and vivid they were, as vivid as a glowing personality in colorful regalia could make them. The first part of the program was done in the form of living panels, with Vladimir Heifetz playing accompaniments and connecting Mme. Tarasova's intervals off stage from a score arranged by Shevedoff. A three-sided screen represented

[Continued on page 36]

ROSA PONSSELLE

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BLOCH

LAZZARI

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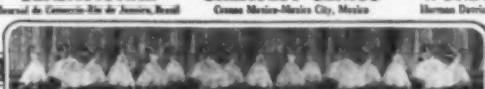
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SURVEY OF EUROPEAN ACTIVITIES

Revival of Reznicek's "Holofernes" and Gripping "Iago" of Bohnen Are Features of Berlin Music

Modern Work Based on Hebbel Drama Brought Back to Bills at Municipal Opera—"Otello" Has Modern Décor—Orchestral Lists Bring Local Novelties in Prokofieff "Symphonie Classique," Prelude by Kletzki and Casella's Partita, with Latter Composer as Soloist—Pianists' Roster Also Includes Ney, Lamond, Giesecking, Brailowsky and Borovsky

BERLIN, Dec. 30.—The opera theaters have been busy recently with revivals, which, though not of the most sensational interest, have varied the repertoire interestingly. The most modern of these was Reznicek's "Holofernes," a novelty of several winters ago, which the Municipal Opera has brought back to its bills with Michael Bohnen in the title rôle. The venerable composer, who is one of the most respected musical figures in the city, was present as guest to conduct his work.

Bohnen has altered his conception of the field general since his appearance in the premiere here. He now dresses it in very fantastic style. He presents the picture of a dusky, hulking fellow with a great mop of hair, half-nude but swathed in a rose-colored mantle. His fingernails are gilded and his chest spotted white. His characterization is extremely dynamic and even a little daring in his brutal wooing of Judith. The latter rôle was taken competently, but not with outstanding distinction, by Emmi Bettendorf. The libretto, after Hebbel's drama, shows Judith's decision to vanquish the victor; her visit to *Holofernes'* tent. In Act II there is an opening Oriental divertissement; she slays the drunken general and departs with his head. In the final act she demands death from her countrymen, and, when they refuse, she takes her own life.

The work was given with a new instrumental introduction, which the composer has recently written. It employs the folk-theme of the "Kol Nidrei" and leads naturally into the opening act in the market place of Jerusalem. This act, with its choral scenes, narrative of the Jewish people, sung by Emil Nitsche, and the drinking song of *Holofernes*, contains some of the most effective pages of the work. The score is partly illustrative and partly attempts to characterize, but it is chiefly incidental music, with modern accents and mildly pictorial values. The composer had a cordial reception.

"Otello" Revived

Bohnen was again the central figure in the new production of Verdi's "Otello" which the State Opera has recently given. This work was given with new, somewhat more intimate and fantastic settings, by Aravantinos. The stage direction of Franz Ludwig Hörth and the musical leadership of George Szell were also contributory factors in the success of the work.

But it was Bohnen's *Iago*—in many

respects the finest ever heard and seen in this city—which topped the performance with thrilling effect. The climax of his performance was the Credo and the duet in which he swears allegiance to *Otello*. His vocal powers were singularly adapted to the part, and his enactment brought the figure to life startlingly. The other principal singers were Delia Reinhardt as *Desdemona*—a pleasing and persuasive figure—and Fritz Soot, as a fine-voiced and human-appearing Moor.

"The Trumpeter of Säkkingen," the ultra-romantic ballad opera of Nessler, has been adapted to the comic opera stage by utilizing the principal airs and interpolating spoken dialogue. The new version, known as "The Trumpeter of the Rhine," has recently been given with success at the renovated Central Theater.

Orchestral Novelties

The concert roster has taken on a sudden brilliance during a few mid-winter weeks, which has not been equalled since the late autumn. Fritz Kreisler was the soloist in the third of a series of concerts conducted with the Philharmonic by Bruno Walter. He played Beethoven's Violin Concerto superbly. At the same concert a novelty was given in Prokofieff's ten-year-old "Symphonie Classique," Op. 25. It is a work built on old-time structural principles, and at the most of genial, but not individual, qualities. The modern "radical" is not discernible in it.

In the seventh concert of the Philharmonic, under Wilhelm Furtwängler, a distinguished soloist was Alfredo Casella, in his Partita for piano and orchestra. This work had its first performance locally, though it has been heard at the Zurich Festival and in America. It seemed to Berlin hearers a little eclectic in its choice of material, though the scheme to fit a modern idiom to an old form was interesting. Casella proved himself a competent pianist. Other items on the list were Berlioz' "Carnaval Romain." At the same concert Maria Ivogün sang Mozart arias very beautifully, with instrumental obbligati.

The Berlin Symphony, conducted by Dr. Peter Raabe, gave a native novelty in Paul Kletzki's "Prelude to a Tragedy." This was a first hearing locally, though the number had been given elsewhere. The young composer seems an adherent of Richard Strauss in his scoring tendencies, which exploit clang-tints of richness and effect, but the construction of the work is somewhat diffuse.

Pianists Throng

A number of distinguished pianists have recently appeared here. In addition to Josef Lhevinne, whose concert has been previously chronicled, one was able to hear in rapid succession Elly Ney, Frederic Lamond, Walter Giesecking, Alexander Brailowsky and Alexander Borovsky.

Mme. Ney gave her only recital before her departure for America, seeming in good form and giving, in Beethoven's Sonata in B Flat Major, a performance of the first rank.

Mr. Lamond is a robust, if exact, performer of the same composer's works. He had his usual success with his audience.

Mr. Giesecking gained his best impression with Debussy's "Children's Corner" and de Falla's "Pièces Espagnoles" and some Ravel numbers, though his "Kinderszenen" of Schumann pleased greatly also.

Mr. Brailowsky gave a brilliant virtuoso reading of Liszt's Sonata.

Mr. Borovsky is more restrained, but

almost equal on his command of the mechanics of playing.

Notable also have been recent choral programs of the Singakademie, listing two new works by Max Springer, and a list by the Friends of Old-Time Music, which brought revivals of music by Purcell and others.

"Turandot" Has French Première at Monnaie

BRUSSELS, Jan. 2.—The first performance of Puccini's "Turandot" in the French language was given at the Monnaie with much success recently. The libretto had been translated by Paul Spaak. A sumptuous *mise-en-scène* was an important factor in the success. The principal singers, most of them well fitted for their parts, included Mme. Bonavia, of the Paris Opéra, as *Turandot*; Mme. Talifert as *Liu*; Verteneuil as *Calaf*, and in other parts Messrs. Richard, Boyer, Lens and Maudier. The choral portions were well sung. The conducting of de Thoran was of warmly effective style.

"Fountain of Youth" is New Opera at Carlsruhe

CARLSRUHE, Dec. 29.—"The Fountain of Youth," a romantic opera in three acts by Bernhard Schuster, had its first hearing anywhere at the Landstheater here recently. Though it was composed some years ago, it waited longer for production than the same composer's "Thief of Happiness," heard in several German theaters in recent years.

The rather stilted and outmoded story was suggested by a painting by Lukas Cranach, written by the composer and versified by Holzamer. The beautiful *Ava*, a lady of a medieval city, Godenheim, rescues the monk, *Ammonius*, an apostle of Christian asceticism, from a threatening populace. The city is hedonistic, but the monk converts the beautiful rescuer to his own beliefs and persuades her to bathe in a mystic stream which shall accomplish her regeneration.

In the second act, amid a revel of fauns and other woodland folk, a knight, *Dietmar*, appears. It is the chosen moment for *Ava's* cleansing. But she falls a victim to his wooing, and goes out into the world with him.

In the last act, many years later, fashions in religions have changed. The heathen city is now converted, and it is the monk's turn to rescue the pair from destruction when they return. The final scene shows them at last rejuvenated ethically from the waters, and about to set out on a pious crusade.

The score, apart from some moments of effect in choral and chamber music style, made little impression.



CECILIA HANSEN

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KNABE EXCLUSIVELY

Zemlinsky Called to Take Berlin Opera Post

BERLIN, Dec. 31.—Negotiations which have been carried on for some time between the directors of the Berlin State Operas and Alexander von Zemlinsky, composer and conductor at the Czech Opera House in Prague, to induce the latter to accept a post in this city, have now been successfully closed. According to report, Zemlinsky has signed a contract to conduct at the Opera House on the Platz der Republik, beginning next season. Whether this means that Otto Klemperer, previously reported for the musical directorship of this house, has declined the engagement is not revealed. In the latter case, the new engagement may presage an extension of Mr. Klemperer's activities in New York, where he has appeared as guest with the New York Symphony.

❖ NEWS FROM CONTINENTAL CENTERS



Stuttgart Hears Busoni's "Doktor Faust"

Second Theater in Germany to Produce Novel Work of Pianist-Reformer Wins Serious Attention for Production—Opera Is Based on Original "Faust" Legends

A MUCH-DEBATED modern opera has recently had a successful revival in one of the leading German theaters. As the second theater in Germany to give Busoni's "Doktor Faust," the Stuttgart Opera recently achieved a considerable success. This work, first given in Dresden, has a book by the composer, freely based on the old puppet play and including many incidents not in the more familiar operatic versions. *Faust*, presented with a magic book by three mysterious Polish students, sets out on various adventures amatory and picaresque. But when the students return to claim the book, he knows his end is near, and after an affecting monologue, dies on the steps of a minster. His soul rises from his body in the form of a youth, while *Mephisto* bears away the corpse ironically. There are attractive ballet episodes, and the whole is in the rather individual musical style of the composer. The musical leadership of Carl Leonhardt, the fine stage direction of Otto Ehrhardt and the colorful scenic dress by Pankok added much to the work's success. Among the distinguished auditors was the composer's widow.

Writing in the *Christian Science Monitor*, Paul Bechert, a Viennese critic, sums up his impressions of the production as follows:

"The fact that the opera house of a city so comparatively small should undertake the production of so difficult and taxing a work challenges comparisons between the Stuttgart Opera and that of Vienna. At Vienna, to be sure, is probably the greatest opera orchestra in all Europe; the finest musical atmosphere; a public saturated with a great tradition and culture; an opera house unrivaled for aristocratic splendor by any of the European theaters, and singers of fine voices and finished artistry.

"Yet it cannot be denied that the program of the Stuttgart Opera is superior in scope to that of the Vienna Staatsoper, and though the Stuttgart performances may not reach those at Vienna for sumptuousness and brilliancy, they are often more interesting, more unusual in their modern methods, guided by a stronger sense for ensemble and expression.

An Intellectual Audience

"No doubt this is due partly to the initiative of Albert Kehm, the Stuttgart opera's intendant, and to his able co-workers, notably Otto Ehrhardt, than whom the German operatic stage has no more enterprising stage director. But to no small extent it is surely also a question of the attitude of the public. Vienna, true to the Austrian and more southern contemplation of all questions of art, sees in the theater, and particularly in opera, something to be enjoyed; the German public is more exacting on the intellectual side.

"An opera like Busoni's 'Doktor Faust,' for instance, which was respectfully and reverentially received by the Stuttgart public, would probably be unthinkable before a Viennese public. On the other hand, one need only compare the reception which a swift, melodious opera like Strauss' 'Der Rosenkavalier' finds at Vienna, with the somewhat reserved welcome which the Stuttgart public gave the same opera (incidentally with the composer at the desk) a few nights ago, to comprehend the fundamentally different attitude taken toward opera here and at Vienna. The fact that an opera like Hans Pfitzner's 'Palestrina,' rarely played at Vienna, has drawn thirty-five sold-out houses in a small city like Stuttgart is equally illustrative.

"Busoni's 'Doktor Faust,' therefore, would seem to meet the taste of the in-

tellectually inclined public of Stuttgart—all the more sincere since the real Dr. Faust was a native of this German province. Many are the composers that have dealt with the Faust subject; Ignaz Walter, a Bohemian tenor and 'Sing-spiel' writer, was the first one in the long list and Louis Spohr the second in the big family of composers which included Gounod, Boito, Weingartner; even Wagner paid homage to Faust by his less-known 'Faust Overture.'

"Busoni, deep and serious artist that he was, shrank from the attempt to make Faust a lover in the sense of Gounod's opera. Reverence for Goethe's great drama prompted him to revert to the old German marionette play, whence Goethe also had drawn his inspiration. Busoni himself, a Faust-like figure, sheltered 'two beings in his breast'—if not more; the inherited Italian love for theater and masquerade, and acquired Teutonic tendencies for the deeper aspects of the subject; again the poet dwelt in him beside the composer, and the musical aesthete and analyst beside the theatrical composer. Busoni's, then, was a complicated, contradictory nature.

Two-fold Personality

"Such ambiguousness prevails, also, in his treatment of the Faust theme. If reverence had prompted him to limit himself to the naïve old marionette play, his keen intellect was rather too sophisticated to treat so popular a subject in the popular vein and to refrain from intellectual problems in shaping it.

"Busoni's fundamental operatic theories, moreover, as laid down in his fascinating artistic creed ('The Possibilities of Opera and the Score of Doktor Faust') are contradictory to the very nature of opera as a species. In this vastly interesting book, Busoni denies the justification of congruity between action and musical accompaniment, in operatic music; he preaches, in short, the gospel of intellectualism and of 'absolute' music in opera!

"'Doktor Faust' is the incarnation of



The Late Ferruccio Busoni, Composer of "Doktor Faust," from a Futurist Painting by Moppe

such theories, which implies that it is not an 'opera' in the accepted sense, and that its possibilities on the operatic stage are limited. Its music avoids any opportunity to be 'dramatic'; it exhausts the atmosphere of the different scenes but not their events and contrasts; it is ascetic in its means and colorings. Busoni's formal mastery is, of course, undisputed, his craftsmanship beyond doubt, and his orchestration subtle and tasteful to the highest degree.

"But such positive qualities, quite natural in a musician of Busoni's intellectual and artistic status, cannot dispel the atmosphere of monotony invariably given by music which is meager in invention, far from pregnant in its themes and melodies (excepting the bizarre music allotted to *Mephistopheles*) devoid of spontaneity and avowedly thin in its substance. The old saying that 'the proof of the pudding is in the eating' holds true even in such lofty realms: practical application has proved the fundamental fault of Busoni's ingenious theories.

Remarkable Production

"The performance at Stuttgart was remarkable. Carl Leonhardt, the conductor, directed the intricate score with authority, and the orchestra played remarkably well—even to ears accustomed to the Vienna Philharmonic Orchestra. The most interesting feature of the production, however, was its scenic portion. Bernhard Pankok, the famous painter designed the scenery which was architecturally exact and in keeping with the atmosphere of the various scenes. Otto Ehrhardt, the excellent stage manager, employed the resources of the cinema for the visions of the fourth act. It was a daring venture well realized."

PARIS.—Henri Rabaud, composer and director of the Paris Conservatoire, is at work on the music for a new film production.

Mascagni Opens Engagement at La Scala; "Pagliacci" Makes Bow on Historic Stage

MILAN, Dec. 30.—An event of considerable local importance was the first appearance of Pietro Mascagni as guest leader at La Scala recently. The occasion was a revival of his "Cavalleria Rusticana" on a double bill with "Pagliacci," given for the first time at the Scala. The composer at his entry into the pit was greeted by shouts of "Vive Mascagni" from the house and by a deafening ovation. There can be no doubt of his personal popularity with Italian operagoers. The critics also took the opportunity to recall that, apart from the late Puccini, as a composer he undoubtedly holds the most secure place among contemporaries in the Latin masses' affection.

The Sunday night "gala" brought a new demonstration of the vitality of the Verga thriller as set to his hot-blooded music. The composer conducted with a strictness of tempo and a dignity which communicated ardor to the singers. A new and beautiful scenic setting had been prepared by Rovescalli and Caramba for the opera. Bianca Scacciati as *Santuzza* gave tragic force, sincerity and warmth of voice to her portrayal. Francesco Merli, as *Turiddu*, proved himself one of the best tenors now in Italy with his singing particularly of the "Farewell" to *Mamma Lucia*. Benvenuto Franci was an excellent *Alfio*. *Lola* was sung by Mme. Castagna, and *Lucia* by Mme. Mannarini. The choral work was excellent.

"Pagliacci" in "Première"

By a curious turn of circumstances, "Pagliacci," though one of the best-loved of standard operas and sung on hundreds of stages around the world, had never been given at La Scala. The new production, however, by its excel-

lence of *mise-en-scène*, the movement of the stage throng and the fine portrayals of the leading singers, made good this neglect in the most splendid manner. Aureliano Pertile as *Canio* moved his hearers in the Arioso and the final scene to warm ovations. Rosetta Pampanini as *Nedda* embodied this figure ideally, both in voice and in passionate portrayal. Franci was the *Tonio*, winning an ovation for his Prologo. The other leading rôles were taken by Vanelli and Nardi. Again the orchestra, under Mascagni, played with satisfying vigor and fullness of tone.

The most interesting event in the near future at the Scala will be the long-awaited revival of "Der Freischütz," announced for the composer's centenary, but postponed.

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John Murray Gibbon

THE outdoor spirit of America is represented by an interesting song cycle recently brought out by Carl Fischer, the words of which are by the well known Canadian author, John Murray Gibbon, and the musical settings by Louis Victor Saar. Mr. Gibbon is well remembered as the author of the novel "Pagan Love" and in these four poems he has attempted, and succeeded, in establishing an authentic outdoor atmosphere.

The four songs are entitled "Winter," "Spring," "Summer" and "Fall" and all are in free, unrhymed verse, with the exception of the last of the four. Perhaps the best two of the four are "Spring," a veritable paen of the re-awakening of the earth, and "Autumn" with a very "atmospheric" accompaniment.

Gunster Sings at Kingsville

KINGSVILLE, TEX., Jan. 8.—Frederick Gunster, tenor, appeared in a delightfully varied program at the South Texas State Teachers' College here recently, and charmed his audience with his beautiful voice and command of style. Mr. Gunster showed unusual dramatic ability in classical numbers, and ended his program with a group of Negro spirituals, which he sang in costume. This feature was an appealing characterization of the ante-bellum Negro.

OPERA AND SYMPHONY HEARD IN BROOKLYN

"Quichotte," "Cavalleria," Are Sung — Orchestras Appear

By Arthur F. Allis

BROOKLYN, Jan. 8.—Feodor Chaliapin headed a fine company of singers in a Metropolitan Opera presentation of "Don Quichotte" on Dec. 21. Appearing with Mr. Chaliapin were Mmes. Telva, Anthony and Egner, Messrs. De Luca, Meader, Bada, Reschiglian, Gabor, D'Angelo, Ananian and Wolfe. Louis Hasselmans conducted. Mr. Chaliapin was a masterly figure and his singing was only excelled by his superb acting. Ballet and chorus were up to their usual high standards.

The Metropolitan Opera Company presented "Cavalleria Rusticana" with Maria Jeritza, Dorothy Flexer, Mario Chamlee, Mario Basiola, and Marie Mattfeld; and "Pagliacci" with Queena Mario, Vittorio Fullin, Lawrence Tibbett, Alfio Tedesco and George Cehanovsky. Vincenzo Bellezza conducted.

The New York Philharmonic Society presented a program that included several novelties—the Symphony in B Flat of J. C. Bach, and Stravinsky's Two Suites for Small Orchestra. Other numbers were the Prelude to Act II of "Gwendoline" and Beethoven's Eighth Symphony. Willem Mengelberg conducted.

The New York Symphony, Walter Damrosch, conducting, gave a special Christmas program in the Academy of Music. The orchestra played the Symphony No. 4, of Tchaikovsky, the "Afternoon of a Faun," by Debussy and "The Night of Magic" of Chopin-Aubert. The Madrigal Choir of the Institute of Musical Art, under Margarete Dessoff, sang Christmas carols chosen from the works of composers since 1450.

The Brooklyn Orchestral Society, Herbert Braham, conductor, gave its first subscription concert in the Academy recently. The augmented orchestra was heard in a varied program, played with great skill and tonal beauty. Handel's Overture in D, Brahms' Symphony No. 2, Sinigaglia's "Danze piemontesi" the Dream Pantomime from "Hänsel und Gretel," and the Overture to "Der Freischütz" made up the symphonic fare.

The assisting artist was Irma de Baun, soprano, who sang "A che amando era felice" from the "Seraglio," of Mozart, and "Caro Nome." She has a remarkably flexible voice, admirably placed and faithful to pitch. Her stac-

cato and bravura passages were admirable in their clarity and ease of production.

The Chaminade Club, Emma Richardson-Kuster, conductor, presented the first concert of the series in the Opera House of the Academy. The club was heard in Moszkowski's "In a Spanish Garden," "Holy Christmas Night," by Lassen, with solo by Robert P. Stenhouse and violin obbligato by Roland Meyer, and works of Macfarlane, Lester, Vanderpool, Renger, Dett, Wagner, Kil-larney, Balfe and Buzzi-Peccia.

Soloists were Phradie Wells, soprano, who sang "Pace, Pace," from "La Forza del Destino," and songs of Debussy. Fourdrain, Respighi, Sibella, Gretchaninoff, La Forge, Besly, and Densmore. Oscar Nicastro, 'cellist, was heard in numbers by von Goenz, Boccherini, Nardini, Paganini, Nicastro, Kreisler, Schubert-Nicastro and Sarasate.

Le Var Jensen, pianist, and Sara C. Porter, director of the Eastern District Y. W. C. A. Music School, presented a special program of songs and piano compositions at the Central Branch Young Women's Christian Association on Dec. 23. Mr. Jensen played an Impromptu of Schubert, "Autumn" by Moszkowski, "Polichinelle" by Rachmaninoff, a nocturne and waltz of Chopin, and the Tarantelle of Liszt. Miss Porter sang works of Ronald, Kjeurulf, Bemberg, and Adams.

South Dakota Singers Make Tour

VERMILLION, S. D., Jan. 8. — The South Dakota University Chorus, conducted by A. L. Wilson, sang "Messiah" to accompaniments of the University Orchestra recently. The soloists were Florence Claus, Gladys Lloyd, Alvina Palmquist, Henry Heeden and Carl Norrbom. The South Dakota University Men's Glee Club, of which Mr. Wilson is conductor, has recently returned from a 1500 mile trip in the State, including a journey through the Black Hills. The traveling was done by motor bus. Twelve concerts were given.

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Photo by Nickolas Muray
Percy Rector Stephens

THE Nebraska Music Teachers' Association has invited Percy Rector Stephens to conduct the master class in voice at this season's state convention of the Association, to be held in Lincoln, Feb. 8, 9 and 10. For the past three years it has been the custom to devote one day each to master class conferences in voice, piano and violin, under the direction of artist leaders. Mr. Stephens has a following in the West which has developed through his master classes held each summer in Chicago at the Gunn School of Music, in which institution Mr. Stephens is chairman of the board of directors. The School's schedule for next summer is already arranged for, and Mr. Stephens' class in voice will be held from June 27 to July 30. Mr. Stephens has had other opportunities for expounding his principles, notably at the Colorado State Teachers College, Greeley, and before the Minnesota State Teachers Association, in Minneapolis.

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Harry Keeler, Principal, Lindblom High School, Chicago, Illinois.
Edward Randall Maguire, Principal Junior High School 61, New York City.
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CHICAGO MUSICAL COLLEGE FELLOWSHIPS ARE NOTABLE

Distinguished Teachers on Summer Faculty Will Give Lessons in Various Divisions of Study

CHICAGO, Jan. 8.—The number of distinguished teachers on the summer faculty of the Chicago Musical College lends unusual interest to the list of free fellowships offered by leading pedagogues for the whole of the master term, June 27 to Aug. 6.

It is with great pleasure, according to Carl D. Kinsey, manager, that the college is enabled to announce a full free fellowship of two lessons weekly, under Pasquale Amato, the noted baritone, formerly a member of the Metropolitan Opera, who will enter upon his first engagement as a master teacher of the Chicago institution with the beginning of the approaching master term.

Other fellowships to be offered in the department of singing include one, each, of two private lessons weekly, under Herbert Witherspoon, president, Florence Hinkle and Richard Hageman.

In the violin department Leopold Auer will offer two fellowships, each of which will include one personal lesson weekly. Léon Sametini will give a fellowship of two private lessons a week.

Percy Grainger, one of the most successful of those artists holding master classes at the College, will offer four fellowships in the piano department. One of these will consist of two private lessons weekly; a second will bring a single private lesson each week; a third, two weekly classes in his repertoire-interpretation piano ensemble teachers' course, and the last, one weekly session in the "How to Study" class. Moissaye Boguslawski will offer a fellowship of two private piano lessons each week.

Talented organ students will also have an opportunity to compete for fellowships, as Charles M. Courboin, Charles Demarest and Henry Francis Parks will each offer an award of two private lessons weekly. Mr. Courboin, of course, will confine his teaching to the church and concert organ. Mr. Demarest and Mr. Parks will teach principles of motion picture organ playing.

Two sets of examinations will be given for these fellowships. The schedule of

preliminary examinations begins on Sunday, June 19, when applicants for work under Mr. Grainger, Professor Auer, Mr. Boguslawski and Mr. Sametini will be heard. Trials for Mr. Witherspoon's fellowships will be held June 20; Mr. Hageman's and Mr. Amato's pupils may try for awards on June 21. The examinations of June 22 will be given for Mr. Courboin's, Miss Hinkle's and Mr. Parks' fellowships, Mr. Demarest's examinations being listed for the following day. The final examinations will take place on Friday and Saturday, June 24 and 25. Successful applicants for fellowships in the voice, violin and singing classes will be heard in concert in the Central Theater on June 26.

Only fifty contestants will be permitted for any teacher, and the selection of these will be made in order of application.

"NAMIKO-SAN" ON COAST

Manhattan Opera and Pavley-Oukrainy Applauded—Bori in Recital

SAN FRANCISCO, Jan. 8.—The Manhattan Opera Company and the Pavley-Oukrainy Ballet concluded a four days' engagement in the Columbia Theater on Dec. 25. The feature of the engagement was the first Western presentation of "Namiko-San," the one-act Japanese opera by Aldo Franchetti. Tamaki Miura's work in the title rôle was thoroughly artistic. Her voice, her acting, and her easily understood English were each a delight. The costumes were gorgeous. The scenery was realistic. Graham Marr and Sergei Radamsky sang well and acted excellently as the *Daymio* and the itinerant *Monk*, respectively.

Other operas presented were "Pagliacci," with Orville Harrold; "Madama Butterfly," with Mme. Miura; and "Rigoletto," again with Mr. Harrold. The productions had much to commend them.

The performances of the Pavley-Oukrainy Ballet linger in the memory of auditors. Their work, representative of the best in the Russian ballet school of dancing, was beautiful. Their half of each program was much acclaimed by auditors.

Lucrezia Bori gave a Christmas Eve radio program through the courtesy of the Atwater Kent Company and enthralled thousands of Westerners by her exquisite art. Her accompanist, Frederick Bristol, shared honors with the star, giving numerous piano solos, as well as accompanying the singer. The concert was broadcast by KPO and KFI. MARJORY M. FISHER.

Lawrence College Students Give Oratorio

APPLETON, WIS., Jan. 8.—"The Messiah" was sung by the Schola Cantorum, a group of 170 mixed voices, in Memorial Chapel recently. A capacity audience of 1600 persons attended. Dean Carl J. Waterman, head of the Lawrence Conservatory, conducted. The choir was entirely made up of Lawrence College students. Soloists were: soprano, Marion McCreedy; Appleton; contraltos, Eleanor McKibbin, Duluth, and Dora Efflin, Oskaloosa, Iowa; baritones, Carl McKee and J. Raymond Walsh, both of this city; and tenor, Dean Waterman. The Fullinwider Symphony, a group of musicians directed by Percy Fullinwider of the Lawrence Conservatory faculty, played the accompaniments.

Burlington Applauds Marie Chaperon

BURLINGTON, Vt., Jan. 8.—Marie Chaperon, soprano, appeared recently with great success in a costume recital before members of the Klifa Club in their clubhouse. Miss Chaperon was liberally applauded in a fine program, her Russian group being especially praised. Harlie Wilson, pianist, aided her splendidly. A. D.

CIVIC MUSIC ASSOCIATIONS HOLD CHICAGO CONFERENCE



Demia E. Harshbarger, President of Civic Music Association, Inc., Which Founded the Guest Organization

CHICAGO, Jan. 8.—The fourth annual conference of the Civic Music Associations of the country will be held in this city on Jan. 13, 14 and 15. The participants will be guests of the Civic Concert Service, Inc., which founded the Associations, of which Demia E. Harshbarger is president. Samuel Insull, president of the Chicago Civic Opera Company, will speak at the luncheon to be held on Saturday, Jan. 15, in the red lacquer room of the new Palmer House. The previous evening all the delegates will be guests of the Civic Concert Service, Inc., at a special performance of "Cavalleria Rusticana," and "Pagliacci." Over 100 cities will be represented. MARGIE MCLEOD.

Students' League Arranges Reduced Rates for Concerts

CHICAGO, Jan. 8.—The newly organized Students' League of Chicago, sponsored by a number of prominent citizens, and working in co-operation with leading impresarios of this city, has arranged to give reduced rates on various musical concerts to members of the league, membership in which is open only to music and art students. The purpose of the league is to assist young pupils whose budget does not permit frequent attendance at musical events. A membership fee of \$2 a year is used to maintain the league offices at room 1304, the Kimball Building. Lists of concerts which members may attend at reduced rates are sent each month. Among the managers, some of whose attractions are listed on the league's books, are Bertha Ott, Wessels and Voegeli and Jessie B. Hall.

Saenger to Give Scholarships

CHICAGO, Jan. 8.—Oscar Saenger, who is to conduct master classes during the summer term at the American Conservatory, will give one free scholarship of two lessons weekly, and five free scholarships in his opera classes.

Music by Loomis Performed

CHICAGO, Jan. 8.—The music for "The Flapper and the Quarterback," danced in this weeks bills by the Allied Arts, is the work of Clarence Loomis, Chicago composer, and member of the American Conservatory faculty.

Kansas Students Give Programs

WICHITA, KAN., Jan. 8.—The fine arts department of the University of Wichita presented its students in a Christmas recital in the auditorium of

the Wichita High School, assisted by members of the faculty. In the monthly students' recital of the Metropolitan School of Music, the following pupils appeared: Maurice Evans, Claire Haring, Walter Haring, Jess Chacon, Leonard Peterson, Harley Hardesty, Wilber Trayer, Junior Peters, Charles Crawford, Juanita Marshall, Julia Leach, Goldie Alcorn, William Cochran, Vernon Wimmer, Billie Fine, Orville Gentzler, Sammie Whitson, Francis Dougherty, Margaret Crawford, Valoise Davis, Ruth Graves, Mildred McDole, Lee Marshall, Mrs. Marvin Lee. Lenore Fisher presented students in a piano recital. H. Guy Terrill assisted with a vocal solo, and Jimmy Leek and Francis Pennington with readings. Students who took part were: Ruth King, Ethel King, Eva Marie Stul, Sybil Harris, Carroll McClure, Howard Marsh, Lois Leek, Geraldine Gillis, Betty Ruth Bradford, Josephine Noltemeyer, Aliene Parsons, Francis Pennington and Stelle Allen. T. L. K.

Woman's Symphony Totals Sixty-eight Players

CHICAGO, Jan. 8.—Richard Czerwony, leader of the Woman's Symphony of Chicago, announces that the personnel of the orchestra totals sixty-eight players of whom nine are men, playing instruments for which no women players have yet been obtained. The players include Ebba Sundstrom, concertmaster; Gladys Wedge, principal second violin; Rosalind Wallach, principal viola; Goldie Gross, principal 'cello, and Dorothy Bell, harp. There are twenty-eight violins, six violas, eight 'cellos, three double basses, one harp, two oboes, three flutes, two clarinets, two bassoons, four horns, two trumpets, three trombones, one tympanist and three percussion players.

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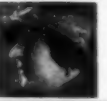
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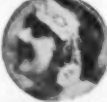


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Educational Note Is Prominent in Publishers' Output

By SYDNEY DALTON



ANY educationalists, including not a few musicians, claim that the study of music still lags far behind subjects of the school curriculum.

In view of recent efforts of some great teachers of violin and piano, in publishing their methods of instruction in graded and systematic form for the benefit of their less gifted confrères, as well as for students, it is reasonable to suppose that we are attaining that goal of standardization which is so dear to the heart of the average American.

More of the Auer Course for Violinists

As I have had occasion to remark before, Leopold Auer's "Graded Course of Violin Play-

ing" (Carl Fischer) is one of the outstanding pedagogical works of the day. It proves, also, that this unusually gifted teacher has not relied upon talent alone for his results; no detail of the problem has been left unsolved and each one is taken up at the right time. The recent appearance of books five and six leaves only two more volumes to complete the magnum opus: some 600 pages of music and text that have been the foundation and making of a dozen of the world's greatest violinists. Book six brings the pupil to a mastery of the seventh position; and each of these books, like their predecessors, ends with a "daily dozen," reviewing the contents.

Meta Schumann's style in her songs is, as a rule, rather elaborate, and somewhat intense. One of two new songs bearing her name as composer is done in this manner.



Meta Schumann

Co.) is, on the other hand, a graceful waltz movement, with a tripping accompaniment and a voice part that, employing many wide intervals in its flow, is both melodious and singable. The words are by Martha Martin.

An Operetta in Two Acts for Children

"The Royal Playmates," an operetta in two acts, with text by C. S. Montayne and music by A. Louis Scarmolin (Oliver Ditson Co.) affords an evening of melodious and colorful entertainment for the young folks. Mr. Scarmolin's music is catchy and easily learned, has lots of variety and does not become monotonous. This is combined with a text that tells of princes, princesses, gypsies and witches. The cast of characters calls for

two sopranos and an alto, with four speaking parts and pages and maids-of-honor.

Three Pieces for the Organ

Helen Searles-Westbrook's three pieces for the organ, Menuet in Olden Style, Intermezzo and "Chanson-Triste" (Clayton F. Summy Co.) are nicely written little numbers that will be found effective. The Menuet is particularly attractive and has the proper atmosphere. The composer's ideas are refreshing, without being particularly new. None of the three is difficult to play.

A Group of Part-Songs

"The Pipers' Song," by Anna Priscilla Risher, and "Yellow Hammer," by F. Leslie Calver (Arthur P. Schmidt Co.) are two part-songs for women's voices, written in a bright and carefree manner; tuneful and effective. Both must be sung with spirit, but neither is difficult. Charles P. Scott's "Gypsy Life" is for chorus of mixed voices, unaccompanied and this, too, is a lively, straight-

Bridgeport Club Aids in Advancement of Music

(Continued from page 5)

Cowell. An evening of American sea chanteys and music pertaining to the sea was given in May. The most exhaustive research work is involved in preparing these programs so that only the most authentic material may be secured. Most of these programs are given in costume, which is also studied in detail. Books have been added to the libraries' circulation through the efforts of the club. Readers and dancers, allied arts of music, are included in membership to make programs more interesting.

Free Concerts

A series of free Sunday afternoon musicales, which have been inaugurated by the club, are held the first Sunday in each month in the Stratfield Hotel. These musicales have been received with great enthusiasm by the public and one is obliged to get there well in advance of the concert in order to get a seat or perhaps be turned away.

The board of directors have voted to give a free scholarship this season to some worthy member. This will allow one year in some well-known school. In the case of advanced students, they may have the choice of the above or a series of master lessons with some renowned artist. This scholarship will be based upon attendance, test ratings, talent, etc. It will no doubt increase the attendance and eliminate "dead wood."

Reciprocity Programs

The club has given reciprocity programs with other clubs in the state, bringing about a feeling of friendliness and good will.

The officers are: Lewis C. Granniss, president; Helen Pettigrew, vice-president; Mrs. Allen Gabriel, secretary; Frances O'Neill, treasurer.

Standing committees, Leslie Fairchild, chairman of programs and chairman of publicity; Cora Singer, librarian and historian; Adeline Grabber, membership

forward number whose main virtue is tunefulness.

I can not recall having reviewed any of Theodore Stearns' songs in the past, but two of recent date are of such excellence that I hope to have the opportunity frequently in the future.



Photo by A. Atwell
Theodore Stearns

It is the second song of the two, however, that is particularly outstanding. This number, "Berceuse Amoureuse," with an English translation by the

composer of Marguerite Lamar's French text, is charming, delicate and altogether fascinating, and in a manner quite unusual. A soprano seeking a song that will appeal equally to the singer and her audience; a song that is sure to call forth genuine applause, should examine this one (Carl Fischer).

Six Classic Trios Edited by the Norfleet Players

The three artists making up the Norfleet Trio have done a service in the cause of chamber music by compiling and editing a book of "Six Classic Trios," for violin, 'cello and piano (Carl Fischer). The contents consists of two menuets, by Rameau, from "Pièces de Clavecin en Concerts avec un Violon ou une Flute et une Viole ou 2d Violon"; Trios in G by Haydn and by Mozart; the Andante from Mendelssohn's D Minor Trio; Scherzo, from Schubert's E Flat Trio, Op. 100, and the Adagio from Beethoven's B Flat Trio, Op. 11. The editors have added helpful explanatory notes.

COURSES IN SYRACUSE

College of Fine Arts Announces Second Summer Session

SYRACUSE, N. Y., Jan. 8.—The College of Fine Arts of Syracuse University announces its second summer session of six weeks, opening July 5 and closing Aug. 12. Complete courses in piano, voice, violin, organ, public school music, harmony, advanced theory, ear-training and appreciation of music will be offered by principal members of the winter faculty.

Dr. Adolf Frey, head of the piano department, who is now on leave of absence, will return to take charge of the piano teaching for the summer session. Dr. William Berwald will offer courses in counterpoint, form and analysis. canon, fugue and composition. Harry Vibbard, organ; Conrad Becker, violin, and Lowell M. Welles, voice, are other prominent members of the faculty who will teach. Classes in public school music methods, sight reading and ear-training will be in charge of Zeno Nagel. Earl Stout will teach first and second year harmony and appreciation of music.

Russian Choir Sings in Dallas

DALLAS, TEX., Jan. 8.—The Russian Symphonic Choir was heard in one of the most enjoyable concerts of the season in McFarlin Auditorium. Basile Kibalechich proved his ability as a conductor, bringing out the various parts most effectively. The singing was a cappella. The concert was under the management of Harriet Bacon MacDonald. C. E. B.

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Evening Tribune, Providence, R. I., Dec. 3, 1926.

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Boston Activities

Jan. 8.

The Women Organ Players' Club held its first meeting of the New Year in the Copley Methodist Episcopal Church, on Tuesday morning, Jan. 4. Following a short business session, at which Natalie Weidner presided, an excellent program of organ music was presented by A. Thorndike Luard of Newtonville, church and concert organist and member of the American Guild of Organists. He played the Toccata and Fugue in D Minor of Bach; Bossi's Ave Maria; Romance Cantabile by Tchaikovsky; the Minuet from "Samson," Handel; "Meditation" by James; Guilman's "Lamentations"; "Intermezzo" by Callaerts; the Romance in D Flat of Lemare; Martini's Gavotte, and the "Fantaisie Dialogue" by Boellmann.

Edith Lang, a member of the Guild of Organists, founded the club about three years ago. There are now some eighty-five members, including church and motion picture organists, who meet for the benefit of their profession.

Officers of the club, besides Mrs. Weidner are: Mina del Castillo, vice-president, whose son is solo organist at the Metropolitan Theater; Marian Kennedy, second vice-president; Dorothy Sprague, organist at St. Mark's Church, Brookline, treasurer; Ella Donaldson, secretary, and Mrs. Fred L. Bayley, corresponding treasurer.

Twenty-nine local artists left on two special cars on the Wolverine, Sunday, Jan. 2, for Detroit to furnish the entertainment during the convention of the Henshaw Motor Company there. They were announced to give a program in the Masonic Temple on Jan. 6. The auditorium accommodates 5000 persons. C. S. Henshaw of this city, has charge of the Eastern division of the event. The artists are: Francesca Braggiotti and a group of her Braggiotti-Denis-haw dancers; Kay and Peggy Corbett, musical comedy stars; Joseph C. Ecker, baritone; Doris Emerson, soprano; Eddie Baker, Richard Ward, Eddie Lavern, Harry S. Orr, F. H. Lewis, Peggy Burke, Jimmy Russell, Ben Lynn, Lillian Duncan, Kathryn Pope, Lillian Althuler, Jessica Allen, Ruth Rideout, Elva Boyden, Francis J. Cook, Eddie McGinley, Rollo Hudson, Pauline Harter, Louise Cave, Helen Crowley, Joseph Lacrosse, Elsie Ferguson, Clarence Crandall, Earl McHaffie and J. Robertson.

A new series inaugurated by Radio Station WBZ, Springfield, Mass., to be known as "The Springfield Hour," is proving a success. Amy Ward Durfee, contralto, sang on Dec. 26. Her voice,

particularly effective in broadcasting, issued wondrously clear. Her program, too, was most acceptable. The Berceuse from "Jocelyn" and the Habanera from "Carmen" were balanced by a group of four short songs in pleasing vein.

On Tuesday afternoon, Dec. 28, at the residence of A. F. Clarke, this city, James Westley White, Southern baritone, gave a recital, proving a well-trained singer with a voice of genuine beauty. Adeline Armistead played delightful accompaniments. The recital was attended by a number of well-known musical people, among whom were John Hermann Loud, Mr. and Mrs. Warren Story Smith, Lewis Armistead, Joseph Ecker, Dai Buell. The program was much appreciated. Jane Leland Clarke, composer, was hostess. W. J. P.

HONOLULU CLUBS' LISTS

Morning and Allied Arts Bodies Give Programs of Holiday Type

HONOLULU, Dec. 24. — The Morning Music Club of Honolulu gave its annual open Christmas program in Central Union Church. The list included Pietro Yon's "Gesù Bambino" and Dubois' "March of the Magi Kings," played on the organ by Margaret Scahrle; Buck's "The Virgin's Lullaby," sung by Katherine Lee Knight, with Vernon Robinson at the organ; and C. Whitney Coombs' "Star of the East," sung by Mrs. J. Christopher O'Day, with violin obligato by Bernice Adele Ross and with Miss Scahrle at the organ. Choral numbers were Dickinson's "In Bethlehem's Chamber Lowly"; Margaret Clarke's "The Christ Child Came on Earth to Stay"; and Gevaert-Dickinson's "A Joyous Christmas Song." These numbers were sung by the Morning Music Club Chorus, directed by Margaret Clarke. Handel's "Hallelujah" Chorus was also given. A quintet, composed of Bernice Adele Ross and Martha Cannon, violins; F. Judd Cooke, cello; Paul Cooke, viola, and Thomas Cooke, flute, played F. Judd Cooke's "Moonlight Scene" and "An Old Castle," by Moussorgsky-Pohon.

The Allied Arts Club of Honolulu gave a Christmas program at the home of Mr. and Mrs. Riley H. Allen on Dec. 17. The program included a chorale by Margaret Clarke, sung by Mrs. Frank Warren, Mrs. Carl Allenbaugh, Katherine Lee Knight and the composer. A talk on "The Legends of Christmas" was given by the Rev. Maitland Woods. Christmas songs by Margaret Clarke were sung by Mrs. Carl Allenbaugh. There were also a violin solo by Miriam Weihe, Christmas songs sung by Carl Basler and Mrs. LeRoy Blessing, and tableaux arranged by Don Blanding.

Emilie Lambert-Burke, mezzo-soprano, was heard in recital in the Princess Theater on Dec. 15, accompanied by Mrs. Ralph Fishbourne of Honolulu. Mme. Burke, who is on her way to Australia for a concert tour, sang "Softly Awakes My Heart" from "Samson and Delilah," songs by Rachmaninoff, Homer, Brewer, Watts, Oliver, Grieg, Max Reger, Hilach, Han and Lalo. Folk-songs included the "Waiaata Poi Song" of the New Zealand Maoris, as arranged by Hill.

Ruth Knudsen of Kaai gave a recital of period songs on Dec. 13 at the home of Mr. and Mrs. Robbins Anderson. Beginning with troubadour songs of the twelfth century, Miss Knudsen continued with a thirteenth century "Sommerlied," early German folk-songs, a seventeenth century minuet and eighteenth century French. Selections from Schumann's "Frauen Lieben und Leben" and modern songs were also on her program. CLIFFORD GESSLER.

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Photo by Burd Studio

BOSTON, Jan. 8.—Mildred Vinton has been re-engaged as pianist for the Burns memorial concert, and in the spring will appear in an ensemble performance of "Les Despières," to be given for the first time in this city. The spring will also see Miss Vinton playing at a series of concerts with Mr. Char-Mouradian, bass of the Paris Opéra, whom she accompanied on a concert tour through the States of New York, Massachusetts and Maine last spring. Miss Vinton has been accompanist for the Boston Choral Society for many seasons, serving in the capacity of pianist or organist as the occasion demanded, and has been accompanist of the Boston Civic Chorus for the three years of its existence.

W. J. PARKER.

Original Magic Tale Is Basis of Janacek Opera

VIENNA, Dec. 30.—"The Makropulos Case," the latest opera by the seventy-two-year-old Czech composer, Leos Janacek, had its world-première recently in Brünn. There was a considerable measure of approval shown by the audience.

The work is based on a most original drama by Karel Capek, author of "R. U. R." and "The Insect Play." In its spoken version it has been heard widely in many countries, including America. The story concerns a magic elixir for prolonging life indefinitely, and turns on the question whether, when faced by such a period of endless bondage, a mortal would grasp the cherished boon. The central figure is a famous stage beauty.

The libretto turned out to be a very workable one, but it sets tasks of the greatest difficulty for the composer. In certain respects he has turned out an entirely new genre of opera. The "atmosphere," that of a law court, is quite unique in the lyric drama. With his avowed partiality for setting the very accents of conversation to music, Janacek has in this work done this cleverly with juristic phrases, clashes of argument.

He has managed to lighten certain ungrateful portions of the text, and—most important of all—has succeeded in producing humorous characterization. The most laughable scene is one in folk-idiom between a *Machinist* and *Charwoman*. The drama abounds in brief, rather ironic scenes. The composer has created here an opera of fantastic, cynical and rather emotionless content, but one which sparkles and amuses.

Janacek's music has some novel qualities. In the well-constructed Overture he employs two orchestras (one hidden behind the curtain) in order to show the difference between episodes which happen in the present and those in the past. The old-time atmosphere is suggested by use of a viola d'amore, which is in striking contrast to the rather modern harmonies employed in the work generally.

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Sonata in A major, Op. 2, No. 2
Sonata in D major, Op. 28
(Pastorale)
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Sonata in C sharp minor, Op. 27, No. 2 (Moonlight)

FEBRUARY 7th

Sonata in D major, Op. 10, No. 3
Sonata in A major, Op. 101
Sonata in G major, Op. 14, No. 2
Sonata in F sharp, Op. 78
Sonata in E flat, Op. 31, No. 3

FEBRUARY 14th

Sonatina in G minor, Op. 49, No. 1
Sonatina in G major, Op. 49, No. 2
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FEBRUARY 21st

Sonata in G major, Op. 31, No. 1
Sonata in E major, Op. 109
Sonata in C minor, Op. 13
(Pathétique)
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(Waldstein)

FEBRUARY 28th

Sonata in B flat, Op. 22
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Sonata in C minor, Op. 10, No. 1
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(Appassionata)

MARCH 7th

Sonatina in G major, Op. 79
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Paintings That Have Been Given New Form in Opera

[Continued from page 3]

at this portrait, transferring to the canvas the thoughts reflected in her countenance by conversation and music. The painting hangs in the Louvre.

The opera was first brought out in the Royal Theater, Stuttgart, April 16, 1915. The American premiere took place in the Metropolitan Opera House, March 1, 1923, with the following cast: In Prologue and Epilogue, Barbara Kemp, *The Woman*; Michael Bohnen, *The Stranger*, and Curt Taucher, *The Lay Brother*. In the medieval scenes, Barbara Kemp, *Mona Lisa*; Frances Peralta, *Ginevra*; Ellen Dalossy, *Dianora*; Marion Telya, *Piccarda*; Michael Bohnen, *Francesco*; Curt Taucher, *Giovanni*; Carl Schlegel, *Pietro*; George Meader, *Arrigo*; William Gustafson, *Sandro*; Louis D'Angelo, *Masolino*; Giordano Paltrinieri, *Sisto*, and Max Bloch, *Alessio*. Artur Bodanzky conducted.

"Maja" Dons Operatic Dress

"Goyescas" or "The Rival Lovers" derives its title from the fact that the scenes as well as the ideas for the four principal characters—*Rosario*, a lady of rank; *Fernando*, her lover; *Pepa*, a notorious "Maja," and *Paquiro*, a toreador—were derived from the works of the famous satirical artist Francisco Goya. With the opera, both librettist and composer endeavored to create a musical work which would be typical of the painter, who, however, was not to figure in the action. Their idea was a score which would be a mixture of love affairs, jealousies and rivalries, and which would show, at the same time, that *toreros* and duchesses, princes and *tonadilleras* all have in common untamable passions. In constructing this simple and yet dramatic work they have visualized certain of the Spanish artist's works. *Fernando* and *Rosario* are the counterparts of Goya and the Duchess of Alba. *Fernando* is Goya, the *Don Juan*, gamester, bull-fighter and monarch among Spanish painters. The Duchess of Alba appears

in his painting, "The Clothed Maja," which hangs in the Prado Museum, Madrid. We find that the scenic artist has borne in mind—in designing the three scenes, a gay festival in a village near Madrid, a ballroom, and a moonlit garden—Goya's *genre* paintings, which are delightful depictions of that volatile, joyous life of a now vanished epoch. Indeed, it does seem ironical that the composer, Enrique Granados, who went down with his wife on the torpedoed *Sussex* during the world war, should have chosen for musical interpretation a libretto by Fernando Periquet based on the pictorial compositions of one who has etched a series on "The Disasters of War."

The first production on any stage was in the Metropolitan Opera House, Jan. 28, 1916, with the following cast: Anna Fitziu, *Rosario*; Giovanni Martinelli, *Fernando*; Flora Perini, *Pepa*; Giuseppe De Luca, *Paquiro*, and Max Bloch, *A Public Singer*. Gaetano Bavagnoli conducted.

"St. Elisabeth" Frescoes

It is to Moritz von Schwind, who was born in Vienna, Jan. 21, 1804, and died in Munich Feb. 8, 1871, one of the most eminent and gifted representatives of Nineteenth Century German romanticism, that two composers owe their operas. For his oratorio, "St. Elisabeth," composed in 1862, which has also an operatic version, Liszt took his cue from the sequence of Schwind's "Life of St. Elisabeth" frescoes executed in 1855 for the restored hall of the Wartburg at Eisenach. The six scenes from which Otto Roquette formed his libretto are: "St. Elisabeth's Arrival at the Wartburg," "St. Louis Finds the Bread Under St. Elisabeth's Cloak Transformed Into Roses," "St. Elisabeth Taking Leave from Her Husband Going to War," "The Expulsion of St. Elisabeth," "St. Elisabeth as Nun Dying at Marburg," and "The Body of St. Elisabeth Is Carried into the Cathedral."

The first five paintings have been used in the construction of the dramatic pres-

entation of the story, while the sixth and last becomes an instrumental movement which serves as a prologue. Although it was originally an oratorio, it has undergone an operatic metamorphosis several times since its creation. As a stage work it has been performed in the Weimar Court Theater as well as in Vienna, Munich and Prague. The first performance in the United States in this form was that at the Metropolitan Opera House Jan. 3, 1918. As an oratorio it has, however, been performed a number of times in New York since 1870, when it was given by the Deutscher Liederkranz during that and the following two or three years. The Brooklyn Philharmonic Society, under Theodore Thomas, presented it Feb. 28, 1885, and gave repetitions of it in December, 1886, in memory of Liszt, who had died on the thirty-first of July of that year. After twenty-five years the MacDowell Chorus, under Kurt Schindler, revived it in 1911 for the centennial of Liszt's birth.

For the Metropolitan premiere, Artur Bodanzky, who conducted, arranged the stage version, while the cast for the work, which was given in an English translation by Constance Bache, was as follows: Florence Easton, *St. Elisabeth*; Clarence Whitehill, *Landgrave Ludwig*; Carl Schlegel, *Landgrave Hermann*; Margarete Matzenauer, *Landgravine Sophie*; Robert Leonard (Leonhardt), *The Seneschal*, and Basil Ruysdael, *A Hungarian Magnate*.

Grammann and "Melusine"

When Carl Grammann contemplated a "Melusine" opera, it was not at all surprising that he should base his work on this same artist's cycle of ten paintings which decorate the walls of the Wien K. K. Hofmuseum. This series, executed during 1868 and 1869, consists of a title introductory painting followed by "At the forest-well," "The Bride," "The Oath," "The Sanctarium," "The Wicked Tongues," "Happiness of Love," "The Breaking of the Oath," "Mother's Grief" and "The Reconciliation." The

score was first produced in Wiesbaden on Sept. 25, 1875, and then, after revision and being in part changed by the author, it was given in Dresden in the Hoftheater on May 23, 1891.

The Venus de Milo is to be wedded to music. This is the latest bit of interesting news. The famous statue, which was discovered on Melos, one of the Cyclades islands, in 1820, is one of the treasures in the Louvre. The theories are many as to the original form of the statue, from which the arms are missing, and one wonders if the new opera, which will come from the pen of Jenő Hubay, the Hungarian violinist, will attempt to solve this riddle of sculpture.

WALDEMAR RIECK.

"SAVITRI" IN MELBOURNE

Holst Opera Given First Hearing in Australian Center

MELBOURNE, Dec. 23.—The first performance in Australia of "Savitri," Gustav Holst's "chamber opera," attracted considerable attention recently, when it was given by the Victorian Center of the British Music Society in the Playhouse here. The reception was in the main very favorable.

The principal rôles were enacted by Mme. Goossens-Viceroy, in the title part; Norman Bennett as *Satyavan*, and Clive Carey as *Death*. The last artist arranged the production. He had appeared previously in the same part at the first hearing in London several years ago. "Savitri" offers many difficulties, as it has intricate music for chorus off-stage and for the small ensemble.

The opera was given as part of a program for the benefit of the Society's emergency fund. About \$2,500 were added to the fund as the result of this performance, which was generously patronized. This is to be used to give concerts of the highest types of music. Last season seventeen chamber music programs were given under these auspices. A number of works had their first Australian hearings in this series.

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When Thomas Stepped in Where Skaters Used to Tread

And Music History in Charles City, Iowa, Began in Zenith Rink—A Traveling Man Combined His Regular Duties with Those of Music Purveyor of the State—Eager Prairies Sent Their Scattered Population Wherever He Announced "Artist Concert"

By CHARLES DOUGHTEN

WEBSTER CITY, IOWA, Jan. 8.—In April, 1886, a couple of young men stood regarding the big emptiness of what had been a roller skating rink, discussing the possible uses to which it might be put.

One of them, George, remarked, that in a town of 3800 there ought still to be sufficient patronage to continue operating it.

William, the other, looked up toward the lofty arches supporting the roof, and said, "Wouldn't this be a fine place for a Thomas concert?"

George agreed that it would, and then William said, "Let's!"

George demurred, saying that if William knew of any way of making an honest dollar out of the "old shell," all right, but excuse him from a tilt with the Theodore Thomas Orchestra as a financial venture. The Thomas organization, now known as the Chicago Symphony, was then on tour to the west coast, and William sought encouragement from the First National Bank, to waylay the expedition, by booking the players on their return trip, in the Charles City "Zenith Rink."

The bank said, "We appreciate your energy, enterprise, etc., but count the First National out on that!"

Whereupon William got into communication with Charles E. Lock, manager of the tour, secured a date, borrowed his partner's half of the building, billed northern Iowa, shipped in a carload of cheap chairs, "in the white," with which to seat his auditorium full, and arranged for special train service on the two railroads that intersect at Charles City, getting everything in readiness for June 6, not neglecting in some way to propitiate the weather man, for the day of the concert was splendid.

Across the Prairies

On alighting from his transcontinental orchestra special train, Theodore Thomas, gazing skeptically about the sparsely settled region surrounding the station asked, "Where do you get your people?" He was informed that they were expected to just drift in, across the surrounding prairies.

The "local management" could only trust that the shock of such a contrast with the cities usually visited by the orchestra would not rob the conductor's bâton of its wizardry.

Engaged for the tour were a quintet of singers, consisting of the prima donna of the New York American Opera Company, Emma Juch; a great dramatic soprano of the time, Emmy Fursch-Madi; William Winch, tenor; Max Heinrich, baritone, and Hattie Clapper, contralto.

Local patronage was augmented by passengers arriving on four special trains, and the Thomas aggregation met with a right royal, if rural, reception in the little Iowa town of less than 4000 population. The effort was a financial success, and a \$2000 audience was attracted. This would be small in these days, but was exceptionally large for that time.

Thus, auspiciously, began the career of the impresario, W. H. Cook.

Whole State Affected

This unusual success in exploiting what people regard as classic, or "high-brow," music, in a prairie village, was not without its effect throughout the State, and has been followed at irregular intervals, as incidents in the history of a commercial "drummer," by numerous presentations in Iowa, of the artist class of musicians. The first notable venture after the Thomas concert was one by Gilmore's Band, which appeared in the same city.

After a number of years of commer-

cial traveling, Mr. Cook spent a year in Dubuque as manager of a leading music store. During that season he treated the people of that city to a concert, probably never surpassed in the annals of that city in artistic significance.

The program involved contributions from no less celebrated a 'cellist than Victor Herbert; Adele Aus der Ohe, Liszt's esteemed woman pupil; Emma Juch, before mentioned, and others of only less luster in the musical firmament.

Vanguard of Pianists

In the early 'nineties, having established himself in Webster City, Iowa, Mr. Cook began to arrange piano recitals throughout his commercial territory and, with a view of stimulating interest in piano playing, engaged a number of able performers. Emil Liebling, Chicago pianist, was presented in concert at Webster City in 1898, using an instrument which Mr. Cook was selling. This initial appearance of this celebrated pianist was followed by about fifteen appearances in the State, all under the same management.

In 1909 Mr. Cook started his artists' course in Webster City. Mixed with business, and many community musical activities, there followed a series of courses of professional musical events which have extended to the present time. In the list of attractions are included various of the world's best in their line, all these events happening in the little city of Webster City, Iowa, now grown to 7000 population.

Fifes of '61

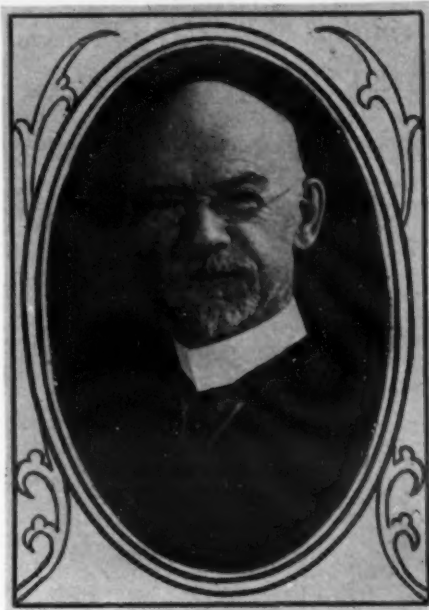
W. H. Cook was born in Sangamon county, Ill., in 1854. He says that he heard no music that sounded finer than the fifes and drums in the village square recruiting men for the armies of the Civil War. He well remembers seeing Colonel U. S. Grant's dust-brown regiment march through Berlin, Ill., on its way to the front.

Mr. Cook is of Kentucky parentage, the family having moved north before he was born. His father and mother were musically inclined, playing duets on the old square piano to the astonishment and delight of a wide circle of friends and acquaintances.

The boy grew fond of music of all kinds, and was obsessed with the desire to hear really good music. This was accomplished when he was able to go to Chicago in the early 'Seventies and listen to "masterpieces of composition interpreted by one of the world's great symphony orchestras, conducted by one of the world's great conductors," a revelation calculated to inspire any music-hungry soul.

The family moved to Spring Valley farm, near Charles City, in 1869, and since that time Iowa has been his home.

Mr. Cook is engaged in commercial work in Webster City. He has a remarkable acquaintance with musical celebrities, and the walls of his office are covered with photographs and mementoes, autographed and presented by stars, personally, to him.



William H. Cook

It is said that if a man has a conviction, he can change the course of the thought of his community. Mr. Cook's conviction has been that ordinary people have the right to hear and appreciate good music, and this conviction has greatly molded the sentiment in this section, of what was but a few years ago wild prairie land.

Mr. Cook is married and has one daughter. His wife is a musician of much ability and more than local fame. His daughter, Rosalind Cook, is head of the piano department of Iowa State College, and her programs are broadcast from Station WOI.

Swiss Societies Plan Music Festival

GENEVA, Dec. 23.—A great international musical festival is being planned for Geneva in 1927. The project was organized by a number of leading musical societies here. A campaign has been begun to raise 150,000 for expenses. An honorary committee is to be appointed, among the names mentioned being that of Willem Mengelberg.

Nice Selects Song for Carnival Season

NICE, Dec. 23.—The selection of an official song for the Carnival fêtes, to be held here some two months from now, has just been made. Recently the new Carnival Song was given its first official hearing in the Grand Hall of the Municipal Council, at the conclusion of the general meeting of the Comité des Fêtes et des Sports. M. Pierre Gautier, Mayor of Nice, was among those present. This air was rendered by Andrezy, the baritone from the Palais de la Jétée, with orchestral accompaniment, under the direction of Paul Ascione. MM. Tarelli and Mari, who are responsible for the official air of King Carnival XLIX, are to be congratulated on their production, which is well adapted to the special hymn of the joyous king.

American Soprano Sings in Philadelphia "Faust"

PHILADELPHIA, Jan. 8.—Helen Sheridan, young American soprano, has been announced to sing the rôle of *Marguerite* in the La Scala Grand Opera Company's performance of "Faust" on Jan. 15. The others announced for this cast are Giuseppe Reschiglian, *Faust*; Henri Scott, *Méphistophélès*; Joseph Royer, *Valentine*, and V. Figaniak, *Wagner*. Catherine Littlefield is named as première danseuse of the ballet of fifty. The stage direction is in the hands of Luigi Raybaut, and Walter K. Grigatis will conduct.

Doris Doe Engaged for North Shore "Elijah"

Doris Doe has been engaged to sing the contralto rôle in "Elijah" when Mendelssohn's oratorio is given at the next North Shore Festival. The performance is scheduled for May.

Maud Held Goes Under Tillotson Direction

CHICAGO, Jan. 8. — Maud Held, contralto, has gone under the management of the Tillotson Concert Direction, New York.

BERLIN.—The Berlin Philharmonic, under Wilhelm Furtwängler, has been invited to give a series of concerts in England during the next few months.



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BORI APPEARS WITH ROTHWELL PLAYERS

Los Angeles Greets Opera Series and "Messiah" Performance

By Hal Davidson Crain

LOS ANGELES, Jan. 8.—Lucrezia Bori, Metropolitan Opera soprano, in her first visit to the Pacific Coast, appeared as soloist in the mid-week symphonic concerts of the Los Angeles Philharmonic. She was greeted by a large audience. In two arias from "The Marriage of Figaro," "Voi che sapete" and "Non so piu," Miss Bori immediately fulfilled expectations as an artistic singer. Her beauty of voice and purity of style enabled her to meet the demands of the music in fine manner. For her second number, she sang the Air of *Lia* from "L'Enfant Prodigue," in which the dramatic quality of her voice found expression. Her appearance was in the nature of a triumph. Excellent accompaniments were given by the orchestra, under the leadership of Walter Henry Rothwell.

The orchestral program, while containing no novelty, was none the less enjoyable. Tchaikovsky's Fifth Symphony was given a moving performance by Mr. Rothwell and his men. The horn solo, opening the second movement, was especially beautiful. Weingartner's arrangement for orchestra of Weber's "Invitation to the Waltz" completed the orchestral part of the program.

The Manhattan Opera Company and the Pavley-Oukrainsky Ballet, which appeared as the sixth event in the Behymer Tuesday evening series on Dec. 28, remained for six other performances during the week, appearing on the evenings of Dec. 29, 31 and Jan. 1, and in matinees on Dec. 29 and Jan. 1. "Namiiko San," by Aldo Franchetti, who appeared as conductor, opened the engagement, with Tamaki Miura in the title rôle. It offers the artist a fine vehicle for the display of her vocal and histrionic gifts. Her English diction was decidedly good. Sergei Radamski, as the *Monk*, revealed a clear tenor voice of good quality. Others who assisted in an effective presentation of the work were Graham Marr, Luigi Dalle Molle, Joseph Cavadore, Yolanda Rinaldi, Fausto Bozza, Grace Forester and Gordon Chenet. The work was repeated on Saturday afternoon, and on both occasions drew enthusiastic audiences.

"Madama Butterfly," with Mme. Miura in the leading rôle, had a single hearing on the evening of Dec. 29. Owing to the illness of Ada Paggi, cast for the rôle of *Suzuki*, Elinor Marlo substituted and revealed her praiseworthy talents. Mr. Radamski was *Pinkerton*; Mr. Marr, *Sharpless*, and Mme. Rinaldi *Kate Pinkerton*.

"Pagliacci," with Orville Harrold, former Metropolitan tenor, was presented on the afternoon of Dec. 29 and again on the evening of Dec. 31. Mr. Harrold excelled in manner and in song. The rôle of *Nedda* was well-sung and acted by Marie Williams. Pariso Votto was a highly effective *Tonio*. Luigi Dalle Molle took the part of *Silvio*, and Joseph Cavadore the rôle of *Beppe*.

"Rigoletto," with Mr. Harrold as the *Duke*, had a performance on New Year's night, when Mr. Votto was heard with pleasure as *Rigoletto*, and Louise Bave appeared in the rôle of *Gilda*.

The Pavley-Oukrainsky Ballet, appearing in conjunction with the opera company in every performance, did excellent work, winning warm applause from the audience. Among the outstanding features were "In Knighthood Days," "The Temple of the Sun" and "The Dance of the Hours," with a series of divertissements on each occasion. Costuming and lighting effects were unusually good. Mr. Pavley did some notable solo work.

The Church Choral Union, organized with seven singers a few months ago by DeWitt Durgin Lash, revealed the progress it has made in a creditable performance of "Messiah," at the Hollywood

Congregational Church. The society, now numbering some fifty young singers, did some excellent work, following the direction of its inspiring leader. Solo parts were capably sung by Mabel Hayes, soprano; Clemence Gifford, contralto; Roscoe Bell, tenor, and John A. Patton, baritone. The accompaniments were played by Eugenia Patten Snow, organist, and Mollie L. Paul and Frances Stults Campbell, pianists.

Germaine Schnitzer Is American Arrival After Appearances in Europe



Germaine Schnitzer, Pianist

Among those arriving in New York from Europe recently was Germaine Schnitzer, pianist, on board the Columbus. Miss Schnitzer gave twenty-one concerts during her two-months' tour abroad. In England alone she was heard in fifteen appearances, including performances with orchestra in Queen's Hall under Sir Henry Wood and concerts in the British provinces.

In November Miss Schnitzer was heard, among other cities, in Birmingham, Reading, Liverpool, Cheltenham, Glasgow, Bridge-of-Allan, Edinburgh, Aberdeen. She has been re-engaged for another tour through England next season. She played, also, in France, Belgium and Austria. Miss Schnitzer gives her first New York recital of the season in Aeolian Hall on the afternoon of Feb. 20.

Lodi Oratorio Society Sings "Messiah" Again

LODI, CAL., Jan. 8.—The Lodi Oratorio Society gave its third annual performance of "Messiah" in the High School Auditorium recently under the direction of J. Russel Bodley. Soloists were Mrs. K. Weller Daniels, soprano; Mrs. Clarence Dow, contralto; J. Henry Welton, tenor, and Frederick Roehr, bass. Oscar Erpenstein was at the piano, William Meeske played the organ. The concertmaster was F. Stanley Siegfried. The society has a membership of 160 singers, and an orchestra of thirty-five pieces. It was founded in January, 1924, by J. E. Fuerbringer.

Winnipeg Club Celebrates Silver Anniversary

WINNIPEG, Jan. 8.—The Junior Musical Club held its twenty-fifth anniversary meeting in the Fort Garry Hotel recently. Mrs. W. S. Grant, the first

honorary president, pledged the club to further usefulness and service. Silent tribute was paid to the memory of the first president, the late Miriam Baker, who served as a nurse overseas, and died in the war. Mrs. Bruce Chown traced the history of the club. Special mention was made of the work of the following teachers; the late Ernest N. Kitchen, Mary L. Robertson, Myrtle Norman Ruttan, Freda Simonson, Anna Moncrieff, Mrs. A. B. Clark, for years a helpful honorary president, and Mrs. C. E. Defoe, honorary president for two years. Ruth Walker gave a talk on Italian folk-music, illustrated with songs. Others contributing to the program were Mrs. H. M. Bonner, Phyllis Bryce, Maud Bryce, Phyllis McPherson, Gladys Bowling, Gertrude Runnings, Mabel Triggs, Gwen Cox, Gertrude Ryall and Alice Weir. Lulu Leslie Buchanan and Anna Moncrieff were the accompanists. M. M.

De Sylva Will Play in Eastman Theater

ROCHESTER, N. Y., Jan. 8.—Richard de Sylva, Costa Rican violinist, who made his New York debut at the Waldorf-Astoria under the auspices of the Rubinstein Club in 1922, will be the soloist in the Eastman Theater, this city, on Feb. 10, when he will play the Wieniawski Concerto. Mr. de Sylva, who is first violin of the second section of the Eastman Theater Orchestra, is making his home in this city. Mrs. de Sylva, who writes under the name of Elizabeth Evelyn Moore, is a member of the Society of Authors, Composers and Publishers, and has written the lyrics for many concert songs, collaborating with Charles Gilbert Spross, Huntington Woodman, John Alden Carpenter, Elinor Warren, Frank Grey, Frederick Vanderpool, Oley Speaks, Geoffrey O'Hara, Dorothy Forster, Dagmar Rybner and others.

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New York Concerts

[Continued from page 27]

as many types of Russian woman, all of which eventually materialized into Mme. Tarasova. In this group were included "Bylinka," a chanted legend, the glorifying "Slava!" and a light, coquettish song, "The Beautiful Maiden." Revolutionary Russia was depicted in the second number, "Lemonade," a satire on social graces with a really terrifying undercurrent.

"Kalaidos," a pagan prayer, was the keynote to a brace of songs from the period of idol worship, sharing a group devoted to this phase with the traditional lament of a young widow and "The Little Moor-Hen." A group of five peasant songs brought the scheduled list to a close.

Mme. Tarasova afforded an evening of uncommon pleasure. To her, the trite phrase concerned with "living her parts" might with justice be applied. Though unastonishing as a pure vocalist (which she never for a moment lays claim to being) her equipment is more than sufficient to animate her delineations into what are, in truth, "vivid song pictures." W. S.

Meller Sings Russian and Gypsy Songs

Alexandre Meller, assisted by the Russian Silverstring Guitar Trio, gave a program of Russian and Gypsy songs in the ballroom of the Hotel Plaza on the evening of Jan. 5. Among the songs most enjoyed by the fashionable audience were "I Remember the Day," "Don't Say Good-bye," "I Opened the Window," "A Dream," "The Garden Gate," "Let the Horses Walk," all Gypsy songs, and "The Old Kalouga Road" and "Sidor Karpovitch," Russian songs. Mr. Meller was accompanied by Serge Walter at the piano and also by the trio.

"She belongs among the first flight of violinists, male or female."—New York Evening World

SYLVIA LENT

VIOLINIST

Press Comments Reviewing New York Recital, December 28



"Sylvia Lent gave a recital last night at Town Hall and demonstrated that she belongs among the first flight of violinists, male or female. Miss Lent, brought to her playing a technique that was sure to please a discerning audience. Her facile fingering, combined with excellent taste in phrasing and emotional dynamics, left little to be desired for the hearer. This virtuoso, for so she is, simply strengthened the impression of complete command she gave last season, with an added ease that left her entirely free from technical worries to spend her time on interpretations."—New York Evening World.

"The tone that greeted the auditor when her bow met the strings glowed with warmth and was majestically resonant. One sensed with conviction the nobility that marks the passing measures of Bach's Adagio, while the tonal embroidery in Williams' 'Lark Ascending' found her supple fingers and wrists eloquently responsive."—New York American.

"Miss Lent played the Bach music well. Her tone was good throughout."—New York Sun.

"Miss Lent, whose talent is well known, played with beauty of tone, control of her technical means, and imagination."—New York Times.

"She can play the fiddle like a graceful godmother grown up in violin music. Control, attack, tone, technique, sweep—even dash now and then—and sympathetic sisterhood with all six of these attributes, Sylvia Lent presents a musical picture, indeed. I should say here is a very remarkable young artist."—New York Telegraph.

"Miss Lent gave a performance suggesting distinct talent, well developed technical skill and competence. The tone was of ample volume. Rapid passages gave no hints of trouble."—New York Herald Tribune.

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"MacDowell Week" Announced As Part of Federation Work

[Continued from page 1]

her from many sources. Mrs. Worcester R. Warner of Tarrytown, N. Y., a former board member of the National Federation, has given \$500 to be added to the largest amount raised by the Junior Department of any one State. Mrs. George Hail of Providence, R. I., has donated \$100 toward the Junior Fund in Providence. Oscar G. Sonneck, eminent musicologist and editor of *The Musical Quarterly*, has offered \$50 with the proviso that an equal amount be raised by the public school children of his native town, Jersey City.

The names of all "Crusaders" will be printed in a MacDowell Memorial booklet, and each school participating will receive an engraved certificate stating the number of memberships secured. Many schools are planning to double the amount raised through the donation of a similar sum by the local Rotary Club, Kiwanis Club, Elks, Masons or other fraternal organizations.

Biennial Ceremonies

The funds collected will be presented to the Edward MacDowell Association at the biennial convention of the National Federation in Chicago next April. A bronze tablet, commemorating the "Children's Crusade," will be placed on the log cabin studio at the MacDowell Colony immediately after the convention.

So rapid has been the development of the "Children's Crusade," that Mrs. Kelley has decided to enlist the interest of all music-lovers in the campaign during "Edward MacDowell Week." Extensive plans are being made for this observance, including the presentation of MacDowell's music in moving picture theaters and the arrangement of concerts, recitals and other programs. Donations are requested from individuals as well as from organizations.

Acting in co-operation with the National Federation, MUSICAL AMERICA will receive contributions to the endowment fund. Checks sent to this office will be acknowledged by publication of the donors' names, and an accounting will be made to Mrs. Abbie L. Snoddy, treasurer of the National Federation.

Grandjany Rests Following Tour

Having completed a transcontinental tour, Marcel Grandjany has been resting a few weeks in New York before starting his January tour. In the early spring he will return to France and in the summer gather about him once more his usual large class at Fontainebleau.

Holland Co-Opera-tie to Give Guest Series at Paris Opéra

AMSTERDAM, Dec. 12.—The Co-Operatie, the Dutch operatic organization, will again give a series of guest performances at the Paris Opéra as it did last season. The events will probably take place in late March or early April.

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SOPRANO



Photo by Bunnell

SCRANTON, PA., Jan. 8.—One of the outstanding musical events of the Christmas season here was a performance of "Messiah" in Town Hall on Dec. 30. No little of its artistic success was due to the principals, who are shown above, reading as follows from left to right: Judson House, tenor; Lillian Gustafson, soprano; David Jenkins, director of the chorus; Mildred Kreuder, contralto; Frederick Baer, bass. The singers are all from New York. Most excellent work by the combined choirs, the Junger Männerchor and Choral Union, of the Hickory Street Presbyterian Church, was a tribute to the musicianship of Mr. Jenkins and the spirit of the chorus. Accompaniments were played by Llewellyn Jones and Frieda Nordt, pianists, and Bauer's Orchestra.

"PINES OF ROME" GIVEN AS NOVELTY IN PORTLAND

Hoogstraten Leads Program Which Includes Music by Schubert, Bizet and Wagner

PORTLAND, ORE., Jan. 8.—Respighi's "The Pines of Rome" was the novelty Willem van Hoogstraten selected for the concert of the Portland Symphony on Dec. 27. This production received more enthusiastic applause than any other composition given an initial performance in recent years. The program included Schubert's Seventh Symphony, Bizet's "L'Arlésienne Suite" and the Prelude to "Lohengrin." Mr. van Hoogstraten's tempi, climaxes and control of dynamics commanded interest.

The MacDowell Club recently heard ancient and modern Christmas carols presented under the direction of Frederick W. Goodrich. These were sung by the First Presbyterian Church Quartet—Margaret Kennedy, Virginia Spencer Hutchinson, Arthur Johnson and Otto Wedemeyer. Accompaniments were played by the Florentine Trio: Ruth Lorraine Close, harpist; Marie Chapman MacDonald, violinist, and Sara Elizabeth Jenks, 'cellist. Brahms numbers were contributed at a recital of student members by Harriet Geary, Shirley Cohn and Virginia Danforth.

The Monday Musical Club chorus gave its third annual Christmas concert in the Veterans' Hospital. John Birrer, tenor, and Talbot Ridgway, boy soprano, accompanied by Nellie Torgler, assisted.

Gitla Erstinn Engaged with Damrosch

After an audition with Gitla Erstinn, soprano, Walter Damrosch has engaged her to sing in his lecture recital on "Götterdämmerung" over WEAF tonight. Miss Erstinn will collaborate in several excerpts.

A municipal program was given by the Rose Weinberger Ladies' Orchestra, assisted by Ernest Crosby, tenor, and William Robinson Boone, organist.

Adeline Stopp, harpist of Portland, has received a scholarship at the Conservatoire de Paris.

Carl Denton presented Helga Hansen, violinist, in recital. Marion Denton, pupil of Mrs. Carl Denton, played piano solos.

JOCELYN FOULKES.

Joseph Bonnet Weds in Paris

PARIS, Jan. 4.—Joseph Bonnet, organist, was married here today to Genevieve Turenne. Mr. Bonnet recently appeared as soloist at the dedication of the rebuilt instrument in the historic Church of St. Jean-St. François.

SIX HUNDRED VOICES RAISED IN "MESSIAH"

Wisconsin Children Join Adults in Inspiring Performance

By C. O. Skinrood

MILWAUKEE, Jan. 8.—One of the most inspiring events of the season was the annual performance of "Messiah" in the Auditorium under the auspices of the Milwaukee Federation of Churches. The entire strength of the Arion Musical Club, here and at Racine, a total of 600 adult and juvenile voices, was employed.

This huge chorus attracted people from far and wide. Visitors from a score of Wisconsin and Illinois cities took blocks of seats. The result was one of the largest audiences for "Messiah" in many years. More than ever, the chorus was the lodestone of interest. There was impressive strength and solidity of tone and clarity in the marking of parts, also a considerable degree of shading considering the large number of singers.

More than 200 children assisted, members of the Arion Junior Musical Club. This was a new feature of the performance. These trained juvenile choristers proved an admirable reinforcement to the main body of singers in the climaxes. The beautiful tone quality of the childish trebles was also commented on by members of the audience as a desirable and worthy method of enhancing the meaning of this grand, old oratorio.

Dr. Daniel Protheroe, the leader, who has conducted "Messiah" scores of times, will use children's voices more extensively next year as the young singers' added familiarity with the work will make this easily possible.

The successful soloists were all chosen among Chicago singers—Virginia Dodge Holland, soprano; Lillian Knowles, alto; B. Fred Wise, tenor, and Mark Love, bass.

Dr. Protheroe was particularly skillful in developing a well rounded orchestra from selected Chicago and Milwaukee symphony players, with but two or three rehearsals. This orchestra played with exceptional smoothness and close team work considering the short practice period. Harry D. O'Neil played the trumpet solo effectively.

The Racine branch of the Arion Musical Club helped in the performance for the first time this year. Four nights later, the entire production, soloists, orchestra and all was taken to Memorial Hall in Racine, only the children being excluded. This was the first big rendition of "Messiah" in Racine. The business men of Racine had underwritten the performance and it was given to the public free of charge, first come, first served. Every one of the 2000 seats was filled.

MIAMI, FLA.—Arthur Pryor's Band is giving concerts in Royal Palm Park every afternoon and evening.

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People and Events in New York's Week

MASTER INSTITUTE LISTS THREE NEW SCHOLARSHIPS

Directors Announce Competitive Awards
in 'Cello, Piano and Painting
for February Term

Three special scholarships, given respectively in 'cello, piano and painting, have been announced by the directors of the Master Institute of United Arts, to be awarded for the new term, beginning on Feb. 1. Scholarships will be awarded competitively and trials for these are to be held on Jan. 29. Students desiring to compete for the scholarships are expected to submit their applications by Jan. 25. Hearings before the jury, for the music scholarships, will be held on Jan. 29. In the painting scholarships, contestants will be expected to submit examples of their works by Jan. 28 for exhibition.

With the opening of its new term, the Institute will continue the extended program of activities inaugurated this season. In all departments, there has been newly developed activity. Among the specially vigorous departments has been that of the orchestra and chamber music which is under the leadership of Percy Such. Practice in the orchestra and chamber music society of the Master Institute is open to all students of the school. These have been planned to offer opportunity to all the students for training in ensemble work.

As in previous years, the Institute has provided for its students lectures by authorities on all arts. This season the lecturers have included Olin Downes, Claude Bragdon, Alfred C. Bossom, Dr. Edgar L. Hewett, Alfonse Best-Maugard, Dr. G. Clyde Fisher, S. H. Chubb and numerous other exponents in various fields. In addition to the lectures, the Institute has presented for its students a series of concerts and exhibitions, in this way aiming to stimulate the cultural activities of the students in every direction.

People's Chorus Celebrates Birthday

Celebrating the birthday of the organization, the members of the People's Chorus of New York will give the first ensemble singing concert, in the Town Hall, this evening. The program will include a choral from Bach's Cantata No. 39, seldom heard, "O Most High!" by Camilieri, "Worship" by Geoffrey Shaw, a Russian folk-song arranged by H. Gaul, and other songs in four, five and six parts. Soloists will be Paula Hemminghaus, who will sing songs of Hildach, Schubert and Cadman, and George Segers, who will sing songs of Dunn and Margeston. The audience also will be asked to sing, and Mr. Camilieri will call for soloists from the audience. He will play and conduct for the chorus.



Photo by Underwood & Underwood

ALFRED CORTOT, noted French pianist, is here shown with contestants in the second of two Steinway Hall auditions held under the personal supervision of Mr. Cortot and Mlle. Berthe Bert. The winners are Mary de Vanny and Carl Buchman, second and third from the left above; Elena Barberi, third from the right, and David Barnett, extreme right. Mr. Cortot and Mlle. Bert are sharing the piano bench. Others in the group are Miss C. de Vreux, L. Wills, Miss M. Flammer, Miss H. Rothschild. Winners are entitled to study under Mr. Cortot in France during the summer. Mlle. Bert is the American representative of the Alfred Cortot School of Piano.

Friends' "Manfred" Performance Has Notable Cast

The forthcoming production of "Manfred" by the Friends of Music in Town Hall Sunday afternoon, Jan. 16, will be notable in the personnel of the interpreters. From the dramatic stage will be Paul Leyssac, of the Civic Repertory Theater, in the title rôle; Blanch Yurka, Cornelia Otis Skinner, Egon Brecher, of the Civic Repertory Theater, and C. Norman Hammond and Ernest Rowan of Walter Hampden's company. The vocal parts will be interpreted by Eldrida Aves, Arnold Gabor, Dudley Marwick and Carl Schlegel. The choral parts will be sung by the chorus of the society. The orchestra will be from the Metropolitan Opera House.

Last Mannes Concert for Young Listed

The third and last concert of the Greenwich Young People's series is announced for Wednesday afternoon, Jan. 19, when David Mannes will lead an orchestra in a program of operatic and pictorial music. A soprano soloist is announced in Anna C. Ruxton, who will

be heard in *Musetta's* air from "La Bohème." Included in the orchestral program is a "Carmen" suite, excerpts from "Faust," the "William Tell" overture, the "Dream Pantomime" from "Hänsel and Gretel," the march from "Aida," the Bacchanale from "Samson and Delilah," one of the movements from "Schéhérazade" and the "Entrance of the Gods into Valhalla" from "Rheingold." The series is under the auspices of the Greenwich Woman's Club.

Berumen Will Make Manhattan Appearances

Ernesto Berumen, pianist, will give two recitals in the La Forge-Berumen Studios, on Jan. 21 and 25. Mr. Berumen will present on these occasions a program of modern music from Spain, including works by De Falla, Turina, Albeniz and Granados. Mr. Berumen will also appear at the Art Club of New York on Jan. 27. On the 28th he plays at Rockville Center, L. I. Mr. Berumen's Aeolian Hall recital is scheduled on Sunday evening, Feb. 20, when a program of Spanish compositions will be given.

COSTUME RECITAL LIKED

Annual Event by Jessie Fenner Hill
Studio Club Given in Hotel
McAlpin

The annual costume recital by the Jessie Fenner Hill Studio Club, assisted by Marietta Bitter, harpist, and Anca Seidlova, pianist, was given in the Hotel McAlpin on Jan. 6. The nucleus of the organization is the trio composed of Anne Staudt, soprano; Dorothea Brandt, mezzo-soprano, and Mary G. Leard, contralto, who were also heard individually.

Besides these, particular mention must be made of Shella Fryer, the possessor of a fine contralto voice, sure intonation and good style, as disclosed in the "Samson et Dalila" aria and an encore.

Others having talent were Janet Shair, a natural actress as well as singer; Dorothy Brandt, pleasing in two songs by Woodforde-Finden; Adele Puster, a soprano heard in Gounod's Ave Maria with harp accompaniment; Georgianna Moore, specializing in children's songs; Mary E. Kelly, who sang a group of three songs, and an excellent "team" of singers of Negro songs, Irma Hahn and Janet Shair. Anca Seidlova gave admirable accompaniments to the singers and played a waltz of Chopin in good style. Miss Bitter received much applause for her musicianly interpretation of two numbers by Salzedo.

The costumes were beautiful and the limited stage business effectively directed by the preceptress of the students, Mrs. Hill. Dancing followed. G. F. B.

Cooper and Wittgenstein in Second Recital

A second "poetry-music" recital will be given by Victor Wittgenstein, pianist, and Violet Kemble Cooper, English actress, in the Booth Theater on Sunday evening, Jan. 23. An entirely new program is announced, including poems of Dryden, Shelley, Longfellow, Shakespeare, Belloc, Byron; and music of Bach, Gluck, Chopin, Borodin, MacDowell, Schumann, Skriabin, Debussy, Ibert and others.

Nanette Guilford to Sing "Nedda"

Nanette Guilford of the Metropolitan Opera will be heard for the first time in her career as *Nedda* in "Pagliacci" at a subscription performance on Jan. 19. This will be the fourth leading rôle that has been assigned to Miss Guilford in her career with the Metropolitan.

Harold Henry Will Play "Kinderszenen"

Harold Henry, at his piano recital in Aeolian Hall on the evening of Jan. 20, will play among other compositions Schumann's "Scenes from Childhood," several numbers by Debussy, a Cheyenne tribal war dance arranged by Preyer, and two compositions from his own pen.

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SINSHEIMER TO EUROPE

Will Take Number of Violin Students for Summer Course with Thibaud

Bernard Sinsheimer, representative of Jacques Thibaud in this country, will take a number of his pupils to Europe this summer to study at the Ecole Normale under the personal guidance of the famous French violinist. Several months ago Mr. Sinsheimer was chosen by Mr. Thibaud to prepare talented violinists for coaching with him, and this excursion abroad will be the first that Mr. Sinsheimer has made with students deemed ready to receive Mr. Thibaud's instruction.

"Study with Thibaud in France will mean much more than just coaching with the French master," Mr. Sinsheimer says. "It will mean contact with the old world musical atmosphere under especially happy circumstances, as these students will go in a body. Being already members of my classes, they are well acquainted with one another and their aspirations, and continued association on this foreign excursion will keep up a high esprit de corps. I shall remain with them on the entire journey and bring them back with me. We are anticipating some exceedingly profitable study."

Mr. Sinsheimer expects that the party will leave in June and will remain abroad for about six weeks.

Alberti Songs Receive Many Performances

The songs of Solon Alberti are proving popular. Kathryn Meisle is programming his "Trees" and "The Hour." Allen McQuhae will sing the latter song and "Solitude" on all his programs, including a tour to California, for which Mr. Alberti will play on his trip with Miss Meisle. Lauritz Melchior will give "Trees." Suzanne Keener has been using "Robin, Robin" for the past two years, and is now singing the "Oriental Serenade" and "Trees." Charles Marshall has sung "The Hour" on all his programs. Luella Melius is listing "Robin, Robin." Among other singers who are using Mr. Alberti's numbers are Paul Althouse, Arthur Middleton, Theo Karle, James Woodside, Tom Fuson, Ethel Wright, Tom McGranahan and Margery Maxwell.

Marion Talley Leaves for Concert Tour

Marion Talley, Metropolitan Opera soprano, left New York recently for a six weeks' concert tour, including on her route Philadelphia, Buffalo, Youngstown, Baltimore, Washington, Ann Arbor, Toledo, Fort Wayne, Houston, San Antonio, Fort Worth, Joplin, Wheeling and Cleveland. It will be her first concert appearance in all of these cities except Buffalo. She will be assisted on tour by John Corigliano, violinist, and Emil Polak, pianist. Miss Talley returns to the Metropolitan on Feb. 14.

Johnston to Manage Atlantic City Series

The Chalfonte-Haddon Hall Hotel of Atlantic City has arranged with the concert management of R. E. Johnston for the presentation of fifteen artists in the series of Vernon room March musicales to be held on Saturday evenings in the hotel from Feb. 26 to March 26. The first concert will feature Beniamino Gigli, tenor of the Metropolitan Opera Co.; Mabel Ritch, contralto, and Paul

De Marky, pianist. The other weekly concerts will offer the following artists in groups of three: John Charles Thomas, baritone; Rosa Low, soprano; Benno Rabinoff, violinist; Giuseppe Danise, baritone of the Metropolitan; Irma Swift, soprano; Alberto Salvi, harpist; Lucille Chalfant, coloratura; Armand Tokatyan, tenor; Oscar Nicastro, 'cellist; Moriz Rosenthal, pianist; Dorothea Flexer, Metropolitan contralto, and Curtiss Grove, baritone. Mr. Johnston supplied the artists for the opening of the Chalfonte-Haddon Hall series, five years ago.

Geni Sadero Heard at Stephens Studio

Percy Rector Stephens' studio, assumed a gala appearance on the evening of Dec. 30, the occasion being the opening recital of the series given during the special Christmas session for teachers and singers, held from Dec. 27 to Jan. 8. There were gathered new students who had come from distant points for the session, former students returning to "brush up" their vocal technique and to renew old acquaintances, and many of this year's pupils who continued their studies through the holidays, altogether representing an enrollment from ten States. The artist of the evening was Geni Sadero, composer and singer, in a program of Italian compositions on folk-themes. The numbers, representing a wide diversity of mood and including examples of the Venetian canzonetta of the seventeenth century, a Neapolitan tarantella, and various characteristic Sicilian songs, were presented so vividly and with such genuine dramatic feeling as to elicit sincerely enthusiastic applause. Herbert Goode at the piano ably assisted Mme. Sadero.

Norfleet Trio Fulfills Bookings

Recent appearances of the Norfleet Trio—Helen, Catharine, and Leeper—included an afternoon musicale at the home of Mrs. E. A. Bayles, South Orange, N. J. In Garden City, L. I., the Norfleets gave a matinee for children under the auspices of the Garden City Public School. On Jan. 9 the members played at the Studio Guild, including in their program "In a Log Cabin" written for them by Lamar Stringfield, and one of ten American compositions dedicated to the Norfleet Trio and shortly to be brought out by Carl Fischer. The Trio leaves the latter part of January for a trip to the coast. These artists will play at the Woman's Club in Hollywood on Feb. 18, and will give a Sunday musicale at the Valley Hunt Club in Pasadena, Feb. 13.

New York Trio Will Introduce Gál Work

Two Town Hall concerts are announced for the New York Trio—Clarence Adler, pianist; Louis Edlin, violinist, and Cornelius Van Vliet, 'cellist. The program of the first, on Jan. 26, will bring forward Hans Gál's "Variations on a Viennese Folk-song" for the first time. Trios of Brahms, in C Minor and Schubert in E Flat are also scheduled. The second concert will be given on March 30.

Goossens to Appear at Resnikoff Recital

One of the featured numbers listed for the Town Hall recital of Vladimir Resnikoff, violinist, on Jan. 17, is the First Sonata of Eugene Goossens, in which the composer will appear at the piano. The program also includes the

Brahms Concerto and numbers of Tchaikovsky, Godowsky-Press, Schubert-Franko-Sarasate, Achron and Novacek. Walter Golde is to be the accompanist. Mr. Resnikoff is now a resident of New York, having severed his connection with the Eastman Conservatory.

Katherine Bacon to Play All Beethoven Sonatas

A series of seven recitals, during the course of which she will play the entire thirty-two piano sonatas of Beethoven, will be Katherine Bacon's contribution to centennial observances of this composer. These sonatas will be given in Steinway Hall on Monday evenings, beginning Jan. 24, continuing consecutively until March 7. Miss Bacon's first program includes the "Adieux" Sonata and early essays from Op. 2, 7 and 10. On the second program the "Moonlight" Sonata will be heard.

Giannini to Give Recital Following Other Dates

Dusolina Giannini, soprano, who returned recently from her European tour, began her American season last week with two appearances as soloist with the New York Symphony. After filling engagements in Brockton, Mass., Detroit, and Washington, she will return for her only New York recital, in Carnegie Hall on Jan. 25. She will then leave for

a coast to coast tour which will keep her busy until the first of May.

Mathilde Verne Will Give Second Recital

Mathilde Verne, English pianist, will give her second New York recital on the afternoon of Jan. 15 in Town Hall. Her program includes the "Harmonious Blacksmith" of Handel, an Allegro of Scarlatti, Mozart's Sonata in C, Mendelssohn's Scherzo in E Minor, Brahms' Rhapsody in G Minor, a Chopin group and Schumann's "Carnaval."

Artists Unite for Evening of Bach

Mme. Charles Cahier sang, on Jan. 2, at the residence of Mr. and Mrs. Alfred S. Rossin, assisted by the Lange Quartet and John Amans, Bruno Labate, Herman Reinshagen and Frank Sheridan in an "evening of music of Johann Sebastian Bach." About 120 guests, numbering among them prominent musicians and amateurs of music, were present.

Brailowsky Plays Liszt Sonata Today

Alexander Brailowsky, Russian pianist, who returns to America after fresh triumphs in the Scandinavian countries, will give a recital in Carnegie Hall on the afternoon of Jan. 15. Mr. Brailowsky will play three groups, including the Liszt Sonata, Schumann's "Carnaval," and seven numbers by Chopin.

PASSED AWAY

Frederic Neil Innes

CHICAGO, Jan. 8.—Frederic Neil Innes, composer and band conductor, died here on Dec. 31. Mr. Innes was born in London, England, Oct. 29, 1858, and was educated at St. Paul's, London and at Rugby. He studied harmony with Hans Richter in London. In 1889 he toured this country with a band of fifty pieces and was heard annually for many years after. The band was subsidized by the City of Denver as the Denver Municipal Band. Mr. Innes also composed light operas, "The Ambassadors," "Polly of Piccadilly" and others, besides numerous waltzes. In later years, Mr. Innes was director of the Conn National School of Music in Chicago. EUGENE STINSON.

Edmond Duvernoy

PARIS, Jan. 1.—Edmond Duvernoy, baritone, died here recently. Mr. Duvernoy was for many years a member of the Opéra-Comique and created the rôle of *Moralès* in the original performance of "Carmen" in 1876. He was a member of a well-known musical family, his father having been a teacher of solfège and harmony at the Conservatoire, and his brother, Alphonse, a composer of merit whose operas "Sardana-pale" and "The Tempest" were given at the Opéra. Mr. Duvernoy had been professor at the Conservatoire since 1887, and two years ago was elected Officer of the Legion of Honor.

Frank L. Stanton

ATLANTA, Jan. 8.—Frank L. Stanton, poet laureate of the State of Georgia, died here yesterday. Mr. Stanton is known to the musical world by his poems, "Mighty Lak' a Rose," which was

set to music by Ethelbert Nevin and sung first by the late Lillian Nordica, and by "Just a-Wearyin' for You," to which Carrie Jacobs Bond wrote the music. Another poem, "Li'l Feller" was also used for a song. Mr. Stanton was born in Charleston, S. C., Feb. 22, 1857. He is said to have sold the song rights of two first named poems for \$150 each.

Mrs. William J. Gaynor

Mrs. William J. Gaynor, widow of the former mayor of New York, died on Jan. 9, at the home of her daughter, Mrs. Whitney Kernochan, in Westbury, L. I. Mrs. Gaynor was always interested in music and before her marriage was preparing for opera. Some years after the death of Mayor Gaynor, she opened a studio for the teaching of music and was also heard extensively in concert, one of her appearances being at the Stadium Concerts in 1919.

Eugene Mars Martin

Eugene Mars Martin, violinist and director of the Martin-Smith Music School, New York, died suddenly at his home on Dec. 23. Mr. Martin, who was the first Negro to graduate in violin at the Institute of Musical Art, was considered one of the most promising Negro musicians in the country. He was heard in a recital in Aeolian Hall when only thirteen. CLEVELAND G. ALLEN

Joseph Otten

PITTSBURGH, Jan. 8.—Joseph Otten, organist and choirmaster of St. Paul's Cathedral since 1891, died here recently. Mr. Otten was born in Holland in 1876. He organized the first St. Louis Symphony and was an authority on Gregorian music. W. E. BINSWANGER

"... Smoothness and depth."—New York Herald Tribune, Nov. 11, 1926

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SCENES AND FIGURES IN CHICAGO'S REVIVAL OF MOZART'S MUSIC DRAMA

Above, Left, "Don Giovanni's Garden, Act I, Scene 4; Right, Interior of "Donna Anna's" House, Act II, Scene 4; Below, Left, Virgilio Lazzari as "Leporello" Singing the "Catalogue Song;" Center, Interior of "Don Giovanni's" House, Act I, Scene 3; Right, Vanni Marcoux as "Giovanni"

CHICAGO, Jan. 8.—In the march forward of events, one must conform to the new order or else be considered passé, old-fashioned and a lot of other unpleasant things. Stage settings and all thereto appertaining are no exception to this. One may like modernistic scenery or not—that is an individual privilege—but, however, when the major operatic organizations put on operas with highly stylized settings and costumes one must at least pause and observe.

The recent revival by the Chicago Civic Opera Association of Mozart's "Don Giovanni" is an example of what can be done in the line of extremely modern scenery without distorting things to the extent which the Moscow Art Theater did to Bizet's "Carmen," for instance.

"Don Giovanni" as originally con-

ceived by Da Ponte for Mozart, is in two acts and thirty-one scenes, though not all of these necessitate changes of scenery. In presenting the work, extensive cuts have had to be made and much rearranging of the sequence of the different scenes in order to bring the opera within the usual time limit and also to avoid too great expense in the matter of sets.

Minimum of Cuts

Schenck von Trapp, who designed the Chicago sets, has solved both problems and with a minimum of cuts in the music, reduced the scenic changes to ten. This was done by building a permanent set, consisting of a platform of unusual shape, higher by two steps which form a sort of inner-stage. Right and left, to the front of the main stage, are two permanent pieces of setting which, with slight changes effected in a moment, can be the exterior of a house, or the interior, according to necessity. The localities are differentiated by means of back drops which bear out the significance of the scene, being a row of houses, a garden wall or the back wall of *Don Giovanni's* or *Donna Anna's* house. There are, naturally, accessories which aid in this, such as two giant candlesticks burning before the portrait of the murdered father of *Donna Anna* when her house is indicated, and a table and wine glasses for the house of the *Don*.

As far as the costuming is concerned, the departures are less striking, and while chronological accuracy has not been definitely aimed at, the costumes are all such as might have been worn at the time. That of *Donna Anna*, as well as her coiffure, is copied, or rather is designed, after Valesquez' innumerable portraits of the Spanish infantas, with huge hoops and a wig falling out in a horseshoe around her face, festooned with pearls and decorated around the

bottom with tassels. The clothes of the others in the cast were more conventional.

Naturally, when such a wide departure is made in the matter of settings, something has to be done about the lighting and also the action. Be it said that the former has been worked out to a point where it adds just the finishing touch to Mr. von Trapp's sets and entirely completes the illusion.

In the matter of action, Charles Moor, who is responsible for this aspect of the production, has worked out a scheme by which all movement is reduced to a minimum. One of *Donna Anna's* effective entrances is made in a sedan chair though it is open to question if this method of locomotion were in existence at the time when the opera is supposed

to have taken place. The result, however, justifies the possible anachronism. Now and then, when the drama demands it, there is motion and change of position, but for the most part the action has been kept quiet and all the singers are sparing of gestures. The result is an almost statuesque effect which adds much to the dignity and effectiveness of the score itself.

An amusing anachronism which is so utterly in character that it could not offend, was *Leporello's* producing a folder of letters and photographs, pasted together in a long continuity as he sings the "Catalogue" Aria. This aria, it will be remembered, is sung to *Donna Elvira* by *Leporello*, the *Don's* servant, and in it he lists his master's conquests to the number of nearly 4000!

New "Leonore" No. 2 Found in Europe

BERLIN, Dec. 30.—A new version of Beethoven's "Leonore" Overture, No. 2, according to recent announcement, has been found in the archives of Breitkopf & Härtel, the publishing firm. Once the possession of Anton Schindler, the score is in Beethoven's hand and contains some important revisions in the work. It is believed to be the original score which Beethoven used at the first performance of his "Leonore" (the opera more familiarly known as "Fidelio") in the year 1805. The first performance of the new version will be given by Hermann Scherchen in Leipzig.

American Academy Gives Contest Details

Seventh Annual Award in Composition Will be Known as Frederic A. Juilliard Fellowship—Travel Abroad

The American Academy in Rome announces its seventh annual competition for a fellowship in musical composition. To be known this year as the Frederic A. Juilliard Fellowship, awarded three years ago to George H. Elwell. The announcement continues:

"Candidates must file with the secretary of the Academy, not later than April 1, two compositions, one either for orchestra alone or in combination with a solo instrument, and one for string quartet or for some ensemble combination such as a sonata for violin and piano, a trio for violin, 'cello and piano, or possibly for some less usual combination of chamber instruments. The com-

positions must show facility in handling larger instrumental forms, such as the sonata-form or free modifications of it. A sonata for piano or a fugue of large dimensions will be accepted, but not songs nor short piano pieces.

"The competition is open to unmarried men not over thirty years of age who are citizens of the United States, but the Academy reserves the right to withhold an award in case no candidate is considered to have reached the desired standard. The stipend is \$1,000 a year for three years, with an additional annual allowance of \$1,000 for traveling expenses in visiting the musical centers of Europe. The winner will have the privilege of studio and residence at the Academy."

The address of Roscoe Guernsey, executive secretary of the American Academy in Rome, is 101 Park Avenue, New York.